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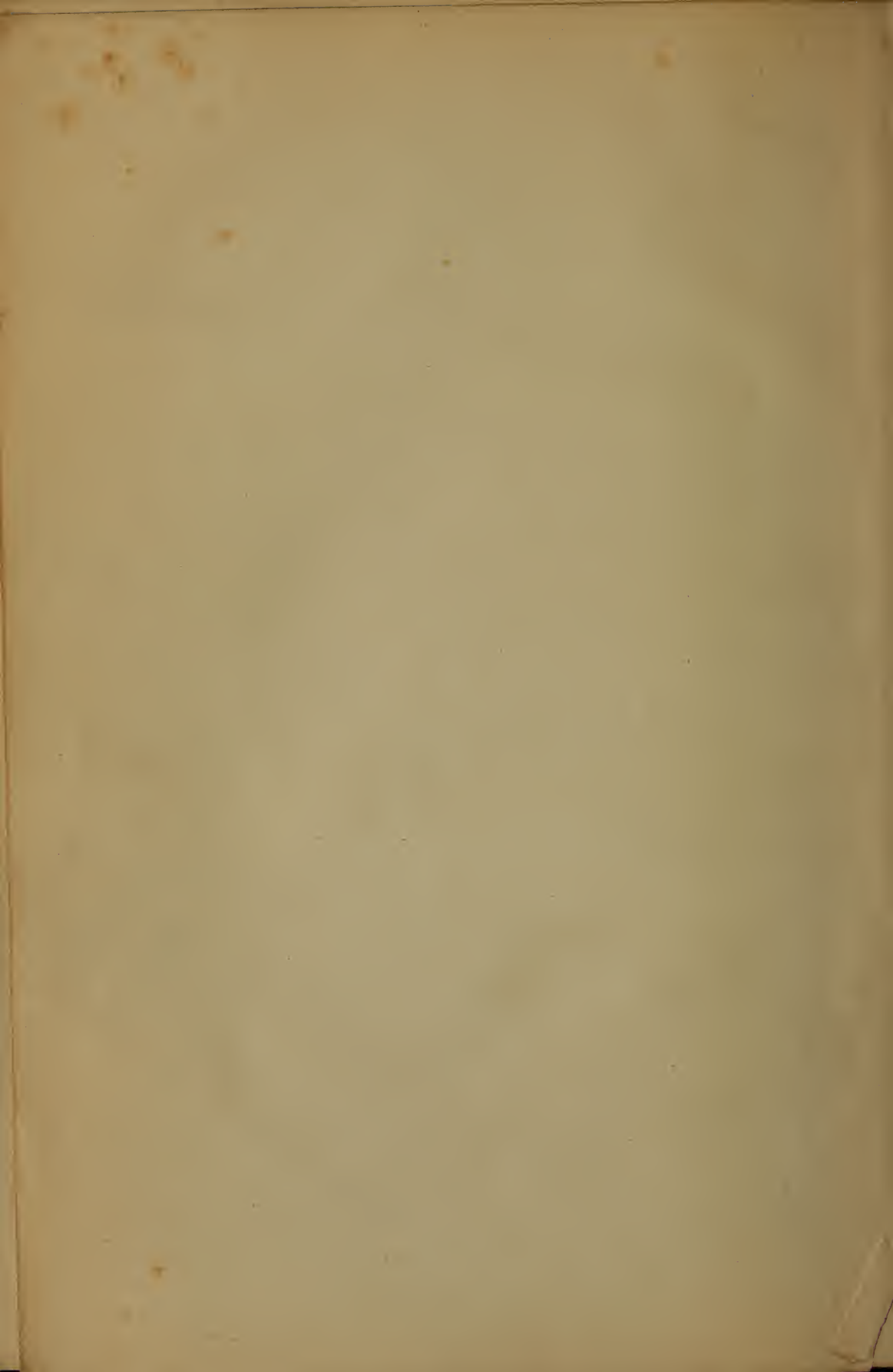
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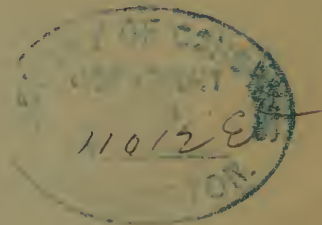
A PRACTICAL AND CRITICAL

GRAMMAR

OF THE

ENGLISH LANGUAGE.

BY NOBLE BUTLER.



LOUISVILLE, KY.:

JOHN P. MORTON AND COMPANY,
PUBLISHERS.

1874

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PREFACE.

A certain class of persons think to show their superiority to the common herd by speaking contemptuously of grammar. Like Mrs. Squeers, they are thankful that they are "no grammarians;" and if want is a good ground for thankfulness, it must be admitted that some of them have much to be thankful for. The cant which is fashionable among them is sometimes very amusing. Suppose, for instance, that one of them should conceive the idea of contending for the correctness of "Where is it at?" His argument would probably be in the following style: "In fullness of thought the common people show themselves superior to the mere grammarian. 'Where is it?' expresses the idea to the grammarian's mind, it is true; but the man of the people feels his mind too full to be satisfied with so jejune an expression, and he pours out his fullness in 'Where is it at?'"

Or suppose the beauties of *you is* should strike his fancy. He will then discourse in the following strain: "Nothing but the prejudice of grammarians has prevented the adoption of *you is* in stead of the stiff and pedantic *you are*. *You* being singular when it denotes but one, how absurd to have it pretending to be plural! It may be said that while *you is* of the second person *is* is of the third; but shall we reject so euphonious an expression for the sake of grammatical person? To call such expressions incorrect English is to assume the point. No one says that *ella è* is bad Italian, and that *ella sei* is good. Dr. Webster has proved that *you were* should be changed to *you was*, and to be consistent we should change *you are* to *you is*. Grammarians of the smaller order may contend for *you are*; but go into the fields and the markets, and you will find *you is* flowing from lips that disdain to be locked up by grammatical rules."

The office of the grammar of a language is to state what the language is. If it does not do so, it is not grammar; if it does state what the language is, he who sneers at it may think that he shows his superiority, but he shows nothing but his vanity and presumption. He makes himself as ridiculous as did Carlyle's "Sigismund *super Grammaticam*," who when an error he had made in his speech was

pointed out to him loftily exclaimed, "*Ego sum Rex Romanus, et super grammaticam!* (I am King of the Romans, and above grammar!)"

Milton's opinion of the true grammarian was somewhat different from that held by those Sigismunds who loftily set themselves "above grammar." "Whoever in a state," says he, "knows how to form wisely the manners of men and to rule them at home and in war by excellent institutes, him in the first place, above others, I should esteem worthy of all honor; but next to him the man who strives to establish in maxims and rules the method and habit of speaking and writing derived from a good age of the nation, and, as it were, to fortify the same round with a kind of wall, the daring to overleap which a law only short of that of Romulus should be used to prevent."

Every one owes it to the language which contains our noble literature to do what he can to keep that language pure. Changes must of course take place in every living language. New ideas require new words to express them. But words and forms which have been established by the usage of the great writers should be regarded as among the elements of the language. Every friend of literature should set himself against changes which ignorance and self-conceit strive to thrust into the language. "In language and in literature," says Mr. Marsh, "nothing can save us from ceaseless revolution but a frequent recourse to the primitive authorities and the recognized canons of highest perfection."

In this work, it is believed, the science of grammar is much simplified. Pronouns are treated as being what they are, simply nouns; and they are introduced before the subject of case is mentioned. If it were not for pronouns, the distinction of cases, so far as the nominative and objective are concerned, would be a useless encumbrance to English grammar.

It seems strange that thinking men should ever have been satisfied with the common doctrine concerning "the compound relative *what*" and the words compounded of the simple relatives and *ever* and *soever*. The subject in itself is simple enough, as, it is thought, will be seen by those who consult this work.

The articles, in stead of being made to form a separate part of speech, are placed where they belong, among adjectives.

Attention is invited to the simplicity and thoroughness with which every point connected with the verb is treated. The syntax of the infinitive is presented in a manner which is believed to be as simple as it is new. One who has not had his attention particularly directed to the subject would scarcely suspect how common is the occurrence of the first and third persons of the imperative, particularly of the third person. These forms occur so frequently that they have been given in

the paradigms of the verb. The principles governing the use of *shall* and *will*, *should* and *would* are presented so clearly and illustrated with so great a variety of exercises that the subject will be mastered with the greatest ease.

Attention is invited to the manner of treating prepositions, adverbs, and conjunctions.

In the treatment of the Analysis of Sentences all the principles are fully presented, with abundant exercises in analysis and synthesis. The subject consists of—

1. Definition of *sentence*, *proposition*, *subject*, *predicate*.
2. Subject and predicate as *logical* or *grammatical*.
3. Subject and predicate as *simple* or *compound*.
4. The different *kinds* of sentences.
5. The *modifications* of the component parts of sentences.
6. Sentences as composed of *one* or of *more* than one proposition.

This is all. The subject is beautifully simple when freed from impertinent technicalities. Simplicity is greatly promoted by representing the grammatical predicate as always a verb alone, the verb *be* taking its place with other verbs. (See Note N, p. 310.) The analysis by diagrams shows at once to the eye the relation of the different parts of the sentence to each other, including the relative *rank* of the different propositions.*

Under the heads of "Elliptical Propositions" and "Substitutes and Transformations" many difficulties are explained, and in these and other places are mentioned constructions which seem not to have been mentioned in any other grammar.

An attempt has been made to bring order into the chaos of punctuation and to establish a system on sound general principles.

* Mr. W. A. Boles suggests the following method of presenting syntax and etymology together. The abbreviations will be readily understood:

SENTENTIAL ANALYSIS.

		SYNTAX.	ETYMOLOGY.
Sentence.	L. S.	G. S. angels	n. c. p. 3. n. IV.
		M. White-winged	adj. q. . . . II.
	L. P.	G. P. meet	v. i. t. a. ind. pres. s. 3. V.
		child	n. c. s. c. 3. o. IX.
the		adj. l. . . . II.	
M. on vestibule		prep. XIV. n. c. s. n. 3. o. X.	
	the	adj. l. . . . II.	
	of life.	prep. XIV. n. c. s. n. 3. o. X.	

Numerals refer to rules of Butler's Practical Grammar. Write modifying words under the words they modify. Write words understood as parentheses.

The subject of prosody is presented free from unnecessary technicalities, so that its principles may, it is believed, be mastered in a few hours.

This work is intended to be eminently practical. Every principle is abundantly illustrated with exercises. The subjects are so presented in the exercises that the pupil can not fail to have the principles fixed in his mind. See, for instance, the exercises on *shall* and *will*. The work contains critical discussions of various grammatical points. These discussions are intended for the teacher, whose use of them with his pupils must be governed by his opinion of their capacity. The "Questions for Review" present all the points to which it is thought necessary to call the attention of pupils in general. It is recommended that those who are just entering upon the study begin with Etymology.

CONTENTS.

<p>ENGLISH GRAMMAR, DIVISIONS..... 11</p> <p style="text-align: center;">ORTHOGRAPHY.</p> <p>LETTER..... 11</p> <p>ORGANS OF SPEECH..... 11</p> <p>CLASSES OF SOUNDS..... 12</p> <p style="padding-left: 20px;">Vocals..... 13</p> <p style="padding-left: 20px;">Non-vocals..... 13</p> <p style="padding-left: 20px;">Subvocals..... 13</p> <p style="padding-left: 20px;">By letters..... 14</p> <p style="padding-left: 20px;">Corresponding non-vocals and sub- vocals..... 15</p> <p style="padding-left: 20px;">Equivalents..... 15</p> <p>CLASSES OF LETTERS..... 17</p> <p>WORDS AND SYLLABLES..... 18</p> <p>RULES FOR SPELLING..... 20</p> <p style="text-align: center;">ORTHOEPY.</p> <p>From what to be learned..... 23</p> <p style="text-align: center;">ETYMOLOGY.</p> <p>INTRODUCTORY EXERCISES..... 24</p> <p>PARTS OF SPEECH..... 27</p> <p>NOUNS..... 28</p> <p style="padding-left: 20px;">Classes..... 29</p> <p style="padding-left: 20px;">Pronouns..... 32</p> <p style="padding-left: 40px;">Classes..... 33</p> <p style="padding-left: 40px;">Personal..... 33</p> <p style="padding-left: 40px;">Compound personal..... 34</p> <p style="padding-left: 40px;">Relative..... 34</p> <p style="padding-left: 40px;">Compound relative..... 37</p> <p style="padding-left: 40px;">Interrogative..... 38</p> <p style="padding-left: 40px;">Indefinite..... 38</p> <p style="padding-left: 40px;">As and than..... 40</p> <p style="padding-left: 20px;">Number..... 41</p> <p style="padding-left: 40px;">Formation of the plural..... 41</p> <p style="padding-left: 40px;">"The Miss Mortons"..... 46</p> <p style="padding-left: 40px;">Words with foreign plurals..... 46</p> <p style="padding-left: 20px;">Gender..... 50</p> <p style="padding-left: 40px;"><i>Editor</i> or <i>editress</i>?..... 53</p>	<p>NOUNS—<i>continued.</i></p> <p style="padding-left: 20px;">Case..... 54</p> <p style="padding-left: 20px;">Person..... 58</p> <p style="padding-left: 20px;">Declension..... 59</p> <p style="padding-left: 40px;"><i>My</i> and <i>mine</i>, etc..... 60</p> <p style="padding-left: 20px;">Parsing..... 60</p> <p>ADJECTIVES..... 64</p> <p style="padding-left: 20px;">Articles..... 66</p> <p style="padding-left: 40px;">Distinction between <i>an</i> and <i>a</i>..... 67</p> <p style="padding-left: 40px;">Articles and numbers..... 68</p> <p style="padding-left: 20px;">Comparison of..... 69</p> <p>VERBS..... 73</p> <p style="padding-left: 20px;">Classes..... 74</p> <p style="padding-left: 20px;">Voice..... 77</p> <p style="padding-left: 20px;">Moods..... 79</p> <p style="padding-left: 20px;">The gerund, or participial noun..... 81</p> <p style="padding-left: 20px;">Tenses..... 84</p> <p style="padding-left: 40px;">Fuller view of..... 85</p> <p style="padding-left: 40px;">Signs of..... 86</p> <p style="padding-left: 40px;">Confounding time and action..... 88</p> <p style="padding-left: 40px;">Conditions or suppositions..... 88</p> <p style="padding-left: 40px;">Tenses in the different moods..... 90</p> <p style="padding-left: 20px;">Forms of participles..... 91</p> <p style="padding-left: 40px;">"The house is built"..... 92</p> <p style="padding-left: 20px;">Number and person..... 94</p> <p style="padding-left: 40px;">First and third persons of impera- tive not "abridgments"..... 95</p> <p style="padding-left: 20px;">Conjugation..... 95</p> <p style="padding-left: 40px;"><i>To love</i>..... 96</p> <p style="padding-left: 40px;"><i>To be</i>..... 98</p> <p style="padding-left: 40px;">"We be"..... 99</p> <p style="padding-left: 40px;">"If I <i>was</i>" and "if I <i>were</i>"..... 99</p> <p style="padding-left: 20px;">Passive voice..... 100</p> <p style="padding-left: 40px;">"He is gone," etc..... 101</p> <p style="padding-left: 40px;">Progressive form..... 102</p> <p style="padding-left: 40px;">"I am loving," etc..... 102</p> <p style="padding-left: 40px;">"The house is <i>building</i>"..... 102, 232</p> <p style="padding-left: 20px;">Negative form..... 103</p> <p style="padding-left: 20px;">Interrogative form..... 104</p> <p style="padding-left: 20px;">Interrogative negative form..... 105</p>
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VERBS— <i>continued.</i>	
Irregular verbs.....	105
Remarks on <i>bear</i> and <i>drink</i>	109, 110
Errors in the use of.....	110
<i>Lay</i> and <i>lie</i> , <i>set</i> and <i>sit</i>	111
Conjugation of <i>to take</i>	113
Defective verbs.....	113
<i>Beware</i> , <i>methinks</i>	114
Auxiliary verbs.....	114
<i>Shall</i> and <i>will</i>	115
Cautions concerning <i>will</i>	119, 120
<i>Should</i> and <i>would</i>	123
Cautions concerning <i>would</i>	126
PREPOSITIONS.....	132
What may be the object of a preposition.....	134
List.....	134
Remarks on <i>aboard</i> , <i>according to</i>	135
Concerning, <i>touching</i> , <i>regarding</i> , <i>respecting</i>	136
<i>Bating</i> , <i>excepting</i> , <i>saving</i> , <i>during</i> , <i>pending</i> , <i>notwithstanding</i>	137
<i>Save</i> , <i>but</i>	138
<i>Except</i>	139
ADVERBS.....	142
Classes.....	144
“ <i>I saw John only</i> ”.....	145
<i>The</i> , <i>nay</i> , <i>no</i> , <i>not</i>	146
<i>Yes</i> , <i>to</i> and <i>fro</i> , <i>by the bye</i> , <i>ago</i> , <i>at last</i> , etc.....	147
The adverb <i>than</i>	148
Conjunctive adverbs.....	148
Some writers not able to see the distinction.....	149
Comparison of.....	150
CONJUNCTIONS.....	151
Remarks on <i>both</i> , <i>either</i> , <i>neither</i> , <i>that</i> , <i>after</i> , etc.....	152
<i>Save</i> , <i>except</i> , <i>notwithstanding</i> , <i>if</i> , etc.....	153
<i>Though</i> , <i>for as much as</i> , <i>yet</i> , <i>also</i> , etc.....	154
INTERJECTIONS.....	156
“ <i>O for a lodge</i> ,” etc.....	156
SAME WORD IN DIFFERENT CLASSES.....	157
SYNTAX.	
PROPOSITION, SUBJECT, PREDICATE.....	158
Subject and predicate, logical and grammatical.....	160
Remarks on <i>there</i> , <i>that</i> , <i>for</i>	161, 162
Subject and predicate, simple and compound.....	163
PROPOSITION, SUBJECT, etc.— <i>continued.</i>	
Sentences, declarative, etc.....	164
Modifications.....	165
Sentences, simple, complex, and compound.....	169
Noun-propositions.....	170
Adjective-propositions.....	171
“ <i>She died the hour that I was born</i> ”.....	171
“ <i>It is to this place that the gulls resort</i> ”.....	171
“ <i>He marched with what forces he had</i> ”.....	172
Adjunct-propositions.....	172
Adverb-propositions.....	173
“ <i>That is so disagreeable that</i> ,” etc.....	173
Elliptical propositions, explanation of many difficult constructions.....	173
Substitutes and transformations.....	176
“ <i>The difficulties were so great as to deter him</i> ”.....	176
“ <i>Be it ever so humble</i> ,” etc.....	176
“ <i>The man is said to be honest</i> ”.....	177
“ <i>He has more than atoned</i> ,” etc.....	177
“ <i>Leaped like the roe</i> ,” etc.....	177
Exercises in analysis.....	177–187
RULES OF SYNTAX.....	188–251
Subject of verb.....	188
“ <i>All perished but he</i> ”.....	188
Predicate-nominative.....	191
“ <i>Whom he was</i> ,” “ <i>The dog it was that died</i> ”.....	191
“ <i>It is me</i> ”.....	192
Nouns used independently or absolutely.....	194
Remarks on <i>excepting</i> , <i>regarding</i> , <i>granted</i> ,” etc.....	194, 195
Possessive case.....	197
“ <i>Every body else’s business</i> ,”.....	198
“ <i>Johnson’s and Richardson’s Dictionaries</i> ”.....	198
The <i>’s</i> not always <i>personal</i>	199
“ <i>I am opposed to John writing</i> ”.....	199
Object of transitive verb.....	202
“ <i>He learned me grammar</i> ”.....	202
“ <i>The house caught on fire</i> ”.....	203
<i>Graduate</i> , <i>locate</i> , <i>leave</i> , etc.....	203
Two objectives.....	203

RULES OF SYNTAX—*continued.*

Object of preposition.....	205
<i>After, before, ere, etc., with noun-</i>	
propositions.....	205
“Each man walks with his head	
in a cloud of poisonous flies”	206
<i>Despite, instead, because, etc.....</i>	206
Preposition omitted.....	207
“As long as it freezes <i>nights</i> ”.....	208
“Where is my book <i>at?</i> ”.....	208
Apposition.....	210
Predicate-nominative not in appo-	
sition.....	210
“ <i>The men went each his own way</i> ”	211
Common nouns and proper nouns	
in apposition.....	211
Syntax of adjectives.....	213
Quality <i>assumed</i> and quality <i>asserted</i>	213
“ <i>Granting this to be true</i> ”.....	213
Position of adjective.....	213
“ <i>The two first</i> ” or “ <i>the first two</i> ”?.....	214
“ <i>I have no brothers but myself</i> ”.....	215
“ <i>The strangest of the two</i> ”.....	216
<i>Each, every, either, neither.....</i>	216
<i>Each other</i> applied either to two or	
to more.....	217
“ <i>The old and young gentleman</i> ”.....	217
“ <i>All of his men</i> ”.....	218
“ <i>The north and south poles</i> ”.....	218
“ <i>The Hon. John Smith</i> ”.....	218
“ <i>Some fifty years ago</i> ”.....	218
Adjective or adverb?.....	219
Verb and subject.....	222
“ <i>Twice one is two</i> ”.....	223
<i>Each, every, no.....</i>	223
“ <i>Thine is the kingdom,</i> ” etc.....	223
“ <i>Either thou or I am concerned</i> ”.....	224
Verb with collective nouns.....	224
“ <i>The public is invited</i> ”.....	225
“ <i>As follows,</i> ” etc.....	225
“ <i>There is no man but knows</i> ”.....	225
Subject improperly omitted.....	225
“ <i>One of the greatest houses that</i>	
<i>ever was,</i> ” etc.....	226
The Infinitive.....	228
Noun-infinitive.....	228
“ <i>I saw him fall</i> ”.....	228
Adjunct-infinitive.....	229
Verb-infinitive.....	230
“ <i>Bills are requested to be paid in</i>	
<i>advance</i> ”.....	230

RULES OF SYNTAX—*continued.*

<i>To</i> of the infinitive originally a	
preposition.....	230
Expressions in which <i>to</i> is still a	
preposition.....	231
The simple form used.....	231
“ <i>They are not willing to do so</i>	
<i>much as listen</i> ”.....	231
Confusion with respect to sub-	
ject of infinitive.....	231
Improper use of one form of	
infinitive for the other.....	232
“ <i>Please excuse me,</i> ” “ <i>I will try</i>	
<i>and see him</i> ”.....	232
“ <i>He commenced to speak</i> ”.....	232
Preposition and object.....	235
Antecedent term omitted.....	236
Two prepositions with same object.....	236
Proper prepositions.....	236
<i>Au fait</i> of.....	237
He lives <i>in</i> or <i>at?</i>	238
“ <i>I am obliged to you</i> ”.....	238
A sale <i>by</i> auction or <i>at?</i>	239
“ <i>He sowed the field to wheat</i> ”.....	239
“ <i>The house is in Walnut Street</i> ”.....	240
“ <i>Over his signature</i> ”.....	240
Syntax of adverbs.....	242
“ <i>Owen Glendower’s absence</i>	
<i>thence</i> ”.....	242
Modified word omitted.....	242
Adjectives improperly used for	
adverbs.....	242
Adverbs improperly used for ad-	
jectives.....	242
“ <i>The above statement,</i> ” etc.....	242
“ <i>Resolve whether you will or no</i> ”.....	242
“ <i>A person I never saw but twice</i> ”.....	242
Affirming equality and denying	
equality.....	243
Vulgar errors, “ <i>most suffocated,</i> ”	
etc.....	243
Position of adverbs and adjuncts.....	243
Syntax of conjunctions.....	245
Connected parts corresponding.....	245
<i>Or or nor?</i>	246
“ <i>This always has been, and it al-</i>	
<i>ways will be admired</i> ”.....	246
Nothing conjunctions but conjunc-	
tions.....	246
The <i>huddling</i> system.....	246
<i>Than, that, etc.....</i>	247

RULES OF SYNTAX—*continued.*

Syntax of interjections.....	248
Miscellaneous remarks.....	248
“Jane and <i>myself</i> went”.....	248
“The boy <i>that</i> studies” and “The boy <i>who</i> studies”.....	248
<i>That</i> and <i>who</i> or <i>which</i>	248
<i>Thou</i> and <i>you</i>	248
Ambiguity from position of rela- tive proposition.....	249
“He believed that there <i>was</i> but one god”.....	249
“I wish I knew what the law really <i>was</i> ”.....	249
Intermingling present and past tenses.....	249
Past tense for <i>might</i> , etc., with infinitive.....	249
“To-morrow <i>is</i> Wednesday”.....	249
“A proper selection of faulty com- position is more instructive than any rules and examples [<i>are?</i>]”.....	249
<i>Had have been</i>	249
“If he <i>have</i> the money”.....	250
“He looked as if he <i>were</i> honest”.....	250
“He inquired if he <i>were</i> on the right way”.....	250
“I wish I <i>was</i> where Anna lies”.....	250
PUNCTUATION.....	255
Points not to denote pauses.....	255
The period.....	255
The comma.....	257
The semicolon.....	265
The colon.....	268
The interrogation-point.....	270
The exclamation-point.....	270

PUNCTUATION—*continued.*

The dash.....	272
The curves, or marks of parenthesis.....	274
The hyphen.....	275
The quotation-points.....	276
Other marks.....	277
Capital letters.....	278

PROSODY.

KINDS OF FEET.....	281
RHYME.....	282
KINDS OF VERSE.....	283
Iambic.....	283
Trochaic.....	285
Anapestic.....	286
Dactylic.....	286
POETICAL PAUSES.....	287
EXERCISES FOR SCANNING AND PARSING.....	287

APPENDIX.

Office of grammar.....	297
Pronouns.....	297
Relative <i>what</i>	298
Compound relatives.....	299
Common gender.....	300
Possessive case of pronouns.....	300
Articles.....	302
Degrees of comparison.....	303
Definitions of the verb.....	303
Active-transitive and active-intransi- tive.....	304
Subjunctive and potential.....	304
Time and action.....	307
Second person singular.....	308
Grammatical predicate.....	310
“Is + being built”.....	312

ENGLISH GRAMMAR.

ENGLISH GRAMMAR is an explanation of the principles of the English language. These principles relate,

1. To the written characters of the language;
2. To its pronunciation;
3. To the classification of its words;
4. To the construction of its sentences;
5. To its versification.

The first division is called ORTHOGRAPHY; the second ORTHOEPY; the third ETYMOLOGY; the fourth SYNTAX; and the fifth PROSODY.

Remark.—These principles are derived from the usage of the best writers and speakers. This is the final standard in all cases. The grammarian merely generalizes the *facts* of the language. (*See Note A in Appendix.*)

I. ORTHOGRAPHY.

ORTHOGRAPHY treats of letters and their combination in syllables and words.

A LETTER is a character used to represent an elementary sound made by the organs of speech.

The ORGANS OF SPEECH consist of the vocal tube and the articulating organs.

The VOCAL TUBE consists of the *trachea*, or windpipe, and the mouth; the whole forming a tube similar, in some respects, to the pipe of a church-organ. The lungs may be compared to the bellows of an organ.

The ARTICULATING ORGANS are the tongue, the palate, the teeth, and the lips.

Remarks.—1. The vocal tube may be varied in its length and other dimensions, so as to produce different sounds.

2. To illustrate this we may make in succession the sounds represented by *a*, *o*, *oo*. After we have made the sound of *a* we perceive that, in order to make the sound of *o*, we lengthen the vocal tube by protruding the lips; and that we protrude the lips still further in making the sound of *oo*. The aperture is also contracted as the lips are protruded.

CLASSES OF SOUNDS.

I. WITH RESPECT TO ARTICULATION.

UNARTICULATED SOUNDS are sounds which pass *uninterrupted* through the vocal tube; as the sounds represented by *a*, *e*, *o*.

ARTICULATED SOUNDS are sounds which are *interrupted* by the articulating organs; as the sounds represented by *b*, *p*, *k*, *t*.

Remarks.—1. The stream of sound passing through the vocal tube may be interrupted,

(*a*) By pressing the tongue against the *palate*, as in making the sound represented by *k*.

(*b*) By closing the *lips*, as in making the sound represented by *p*.

(*c*) By pressing the tongue against the *teeth*, as in the sound represented by *t*.

(*d*) By forcing the sound through the *nose*. This is done while we interrupt the passage of sound through the mouth either by closing the lips, as in the sound represented by *m*; or by pressing the tongue against the upper jaw, as in the sound represented by *n*; or by pressing the tongue against the palate, as in the sound represented by *ng*.*

2. Sounds of the first kind are called *palatals*; of the second kind *dentals*, from the Latin *dens*, a tooth; of the third kind *labials*, from the Latin *labium*, a lip; of the fourth kind *nasals*, from the Latin *nasus*, a nose.

3. The word *articulate* is derived from the Latin *articulus*, a little joint. Speech is broken into *joints*, as it were, by the articulating organs.

4. Most of the articulating organs are concerned in all sounds; but in forming unarticulated sounds they are concerned merely as parts of the vocal tube.

II. WITH RESPECT TO VOICE.

Sounds may be either *with voice* or *without voice*.

Thus the sound of *v* is made with voice, and that of *f* without voice.

*A person with a cold is said to "speak through his nose," when in fact the passages of the nose are so closed that he can not "speak through his nose."

Remarks.—1. The difference between these two kinds of sound may be perceived by pronouncing the syllables *ef* and *ev*, and prolonging the sound of the latter part of each of these syllables, thus making the sounds represented by *f* and *v*. It will be observed that we make the sound of *f* by forcing a current of air between the lower lip and the upper front teeth, and the sound of *v* by adding to the sound of *f* voice from the throat.

2. Voice is produced by an apparatus, called the *glottis*, in the upper part of the windpipe. This apparatus may be made to vibrate, like the reeds of a musical instrument, and thus to produce voice as distinguished from *aspiration*, the latter being the term applied to such sounds as that of *f*. The vibration may be felt by placing the finger on the projection in the throat called "Adam's-apple."

Sounds are divided into *vocals*, *non-vocals*, and *subvocals*.

VOCALS are sounds made by the *uninterrupted* passage of *voice* through the vocal tube; as the sounds represented by *a*, *e*.

NON-VOCALS are sounds made by the passage of *air interrupted* by the articulating organs; as the sounds represented by *b*, *k*.

SUBVOCALS are sounds made by the passage of *voice interrupted* by the articulating organs; as the sounds represented by *b*, *d*, *r*.

The letter *h* represents merely a forcible emission of the breath before a vocal sound; as in *hay*, *he*, *ho*.

Remarks.—1. The true force of *h* may be learned by sounding *a*, *ha*; *o*, *ho*; *oo*, *hoo*. In sounding *ha*, *ho*, *hoo*, the organs take the position which they have in sounding *a*, *o*, *oo*, and the breath is forcibly emitted before the sounds.*

2. The word *vocal* is derived from the Latin *vocalis*, of the voice; *subvocal* from *vocal* and *sub*, under, implying a lower degree of vocality.

3. Each of the non-vocals has its corresponding subvocal; as, *p*, *b*; *t*, *d*; *k*, *g* hard; *s*, *z*; *f*, *v*.

*Do not those who are said to "omit the sound of *h* where it ought to be uttered and utter it where it ought to be omitted" really employ a slight aspiration, or half *h*, in both cases? Thus, for *old hall* they do not really say *hold all*, but $\frac{h}{2}$ hold $\frac{h}{2}$ all, the half *h* added and the half *h* taken away seeming to others a full *h*. The statement that a large number of people perversely take away a sound from all the words to which it belongs and insert it where it does not belong would seem to be absurd on the face of it. The barber in *Punch* expresses his opinion that the cholera is in the *hair*. "Then," observes the customer, "you ought to be very careful what brushes you use." "O, sir," replies the barber, laughing, "I did n't mean the *air* of the *ed*, but the *hair* of the *hatmosphere*." From *hair* and *head* the barber took away half of the *h*, pronouncing the words with only half as much aspiration as the customer used; *air* and *atmosphere* he pronounced with the same half *h* which to the customer seemed a whole *h*.

LETTERS.

There are in the English language about forty sounds.

To represent these sounds there are only twenty-six letters; namely, *a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z.*

Some of these letters represent each several sounds; in some instances two or more represent the same sound; and in others two letters represent one simple sound.

Thus *a* has different sounds in *pate, pat, par, pass, pall*; *c* in *cat*, *k* in *kit*, and *q* in *quit* represent the same sound; and the combinations *sh* and *ng* represent each one simple sound.

The first of the following tables contains the sounds of the English language, as represented by the letters. The second table shows the correspondence of the non-vocals and the subvocals. The pupil may learn to distinguish the sound represented by a particular letter by first pronouncing the whole word in which the letter appears and then separating in succession the other sounds from that which he is examining. Thus, *pate, ate, a.*

I. TABLE OF SOUNDS.

VOCALS.

1. <i>a</i> in <i>pate.</i>	5. <i>a</i> in <i>par.</i>	9. <i>e</i> in <i>her.</i>	13. <i>o</i> in <i>move.</i>
2. <i>a</i> in <i>pare.</i>	6. <i>a</i> in <i>pall.</i>	10. <i>i</i> in <i>pin.</i>	14. <i>u</i> in <i>tun.</i>
3. <i>a</i> in <i>pat.</i>	7. <i>e</i> in <i>pete.</i>	11. <i>o</i> in <i>note.</i>	15. <i>u</i> in <i>full.</i>
4. <i>a</i> in <i>pass.</i>	8. <i>e</i> in <i>pet.</i>	12. <i>o</i> in <i>not.</i>	16. <i>u</i> in <i>urge.</i>

COMPOUND VOCALS.

17. <i>i</i> in <i>pine.</i>	18. <i>u</i> in <i>tune.</i>	19. <i>oi</i> in <i>voice.</i>	20. <i>ou</i> in <i>house.</i>
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NON-VOCALS.

21. <i>h</i> in <i>hair.</i>	23. <i>t</i> in <i>tie.</i>	25. <i>k</i> in <i>kale.</i>	27. <i>sh</i> in <i>wish.</i>
22. <i>p</i> in <i>pie.</i>	24. <i>f</i> in <i>fine.</i>	26. <i>s</i> in <i>said.</i>	28. <i>th</i> in <i>thin.</i>

COMPOUND NON-VOCAL.

29. *ch* in *chew.*

SUBVOCALS.

30. <i>b</i> in <i>by.</i>	33. <i>g</i> in <i>gale.</i>	37. <i>l</i> in <i>lay.</i>	41. <i>r</i> in <i>ray.</i>
31. <i>d</i> in <i>die.</i>	34. <i>z</i> in <i>zed.</i>	38. <i>m</i> in <i>may.</i>	42. <i>w</i> in <i>way.</i>
32. <i>v</i> in <i>vine.</i>	35. <i>zh</i> in <i>vision.</i>	39. <i>n</i> in <i>nay.</i>	43. <i>y</i> in <i>yea.</i>
	36. <i>th</i> in <i>thy.</i>	40. <i>ng</i> in <i>ring.</i>	

COMPOUND SUBVOCAL.

44. *j* in *jew.*

II. TABLE OF CORRESPONDING NON-VOCALS AND SUBVOCALS.

NON-VOCALS.	SUBVOCALS.	NON-VOCALS.	SUBVOCALS.
p in <i>pie</i> .	b in <i>by</i> .	s in <i>said</i> .	z in <i>zed</i> .
t in <i>tie</i> .	d in <i>die</i> .	sh in <i>mission</i> .	zh in <i>vision</i> .
f in <i>fine</i> .	v in <i>vine</i> .	th in <i>thigh</i> .	th in <i>thy</i> .
k in <i>kale</i> .	g in <i>gale</i> .	ch in <i>chew</i> .	j in <i>jew</i> .

Remarks.—1. The simple sounds represented each by two letters are *sh* in *mission*, (pronounced *mishun*,) *zh* in *vision*, (pronounced *vizhun*,) *th* in *thigh*, *th* in *thy*, and *ng* in *ring*.

2. That these are simple sounds may be readily perceived. In pronouncing *she* we observe but one sound before that of *e*; in pronouncing *thin* and *this* we observe but one sound in each instance before that of *i*; in pronouncing *ing* we have but one sound in addition to that of *i*.

3. The combination *th* represents two sounds; one with voice, the other without voice.

4. We have in written language no such combination as *zh*; but this combination is employed in the table to represent a sound which has the same relation to *sh* that *z* has to *s*.

5. *Ch* has the sound of *tsh*, and *j* that of *dzh*.

6. The sound of *i* is composed of that of *a* in *fare* and *e* in *me*. The sound of *u* in *use* (pronounced *yoose*) is equivalent to the sounds of *y* and of *o* in *move*, *y* having the sound of short *i* rapidly pronounced.

7. *Oi* represents the union of the sounds of *o* in *nor* and *e* in *me*; *ou* the union of the sounds of *a* in *far* and *o* in *move*.

8. The combination *wh* is sometimes considered as representing a simple sound; but each letter represents its own sound, *h* being sounded before *w*. Thus *whip* is pronounced *hwip*.

9. *C*, *q*, and *x* are redundant letters. *C* before *e*, *i*, and *y* has the sound of *s*, as in *cent*; in other cases that of *k* as in *cat*. *Q* is equivalent to *k*, and is always followed by *u*, *qu* being equivalent to *kw*; thus *quit* is pronounced *kwit*. *X* is a double letter, equivalent in most cases to *ks*; thus *six* is pronounced *siks*. Before an accented syllable beginning with a vowel it is equivalent to *gz*; thus *example* is pronounced *egzample*, not *eksample*. In words beginning with *x* this letter is equivalent to *z*; thus *Xerxes* is *Zerkses*.

10. *G* before *e*, *i*, and *y* has generally the sound of *j*. *Get*, *give*, *buggy*, etc., are exceptions.

EQUIVALENTS.

Sounds are frequently represented by other letters than those appropriately belonging to them.

Thus the sound of *a* is represented by *ey* in *prey*, pronounced *pra*; the sound of *y* is represented by *i* in the word *union*, pronounced *une-yun*; the sound of *sh* is represented by *ti*, *ci*, *si*, *ce* in the words *nation*, *spacious*, *mission*, *ocean*, pronounced *na-shun*, *spa-shus*, *mish-un*, *o-shun*.

A letter or a combination of letters representing a sound properly belonging to another letter is called the *equivalent*

of that letter. When the equivalent consists of more than one letter the elementary sound is generally represented by one letter, while the other is silent.

Thus in *wait* the letter *a* represents the sound, and *i* is silent; in *veil*, *e* represents the sound of *a*, and *i* is silent.

EXERCISES.

1. Show what letters in the following words represent the sound of *a* in *ate*:

Fate, wait, great, lay, weight, veil, gauge.

2. In the following words name the equivalents of the different letters representing the elementary sounds:

A in ALL—Paul, law, broad, nor, sought.

A in FARE—there, their, heir, swear, wear.

E in ME—peel, see, sea, key, seize, grief, pique.

E in MET—head, heifer, says, said, bury, any, again.

E in HER—fir, myrrh.

I in PINE—die, my, buy, aisle, height, guide, hymen.

I in PIN—sieve, been, busy, guild, women.

O in NO—floor, roar, roe, row, dough, sew, bear.

O in NOT—what, squat, yacht.

O in MOVE—coo, tour, through, you, shoe.

U in USE—hue, hew, beauty, view, adieu, juice, deuce.

U in US—rough, does, son, flood.

U in PULL—wool, book, wolf, wood, would.

U in URGE—worm, journey.

OU in POUND—now, crowd.

OI in OIL—joy, alloy, destroy.

K—cat, loch, hough, ache, quilt, box (boks).

T—faced, fixed, chased.

F—laugh, phiz, phlegm.

S—cent, ice, cit, cynic.

SH—ocean, sure, sugar, partial, social, potion, pension, machine.

J—gem, gin, gipsy, soldier.

G—exist (egzist), exact (egzact).

V—of, Stephen, nephew.

Z—as, is, suffice, beauz, xebec, ribs.

ZH—azure, measure, ambrosial, crozier, evasion, mirage, rouge.

W—one, once, quit, language.

Y—minion, alien, hallelujah, filial.

3. In which of the following words has *c* the sound of *k* (*c* hard), and in which that of *s* (*c* soft)?

Cat, cot, cut, cede, cite, cycle, clear, cry, coy, coil, count, city, century, cylinder, public.

4. In which of the following words has *g* the sound of *j* (*g* soft)?

Ginger, gap, general, gull, got, gush, gentle, gyration, gymnastic, glade, grind, ghost, georgics, guilt, gown, genius, gin, gorge.

CLASSES OF LETTERS.

Letters are divided into *vowels* and *consonants*.

A **VOWEL** is a letter representing an *unarticulated* sound.

A **CONSONANT** is a letter representing an *articulated* sound.

Remarks.—1. The common statement that “a consonant is a sound incapable of perfect utterance without the aid of a vowel” is not correct, as may be seen by sounding *f, v, s, z, l, r, m, n*, and some other consonants, which are as capable of “perfect utterance” without the aid of a vowel as with it.

2. A vowel may form a syllable of itself; as in *a-men, o-ver*. Generally a consonant does not form a syllable, but is sounded in connection with a vowel. The word *consonant* signifies *sounding with*; that is, sounding with a vowel.

But the consonants *l* and *n* may form syllables in pronunciation; as in *heaven* (*hev n*), *drivel* (*driv l*). Such syllables, however, have a vowel *written*.

A, e, and *o* are always vowels; *i* and *u* almost always.

B, c, d, f, g, h, j, k, l, m, n, p, q, r, s, t, v, x, y are consonants.

When *w* has the vowel-sound of *u* it is a vowel, as in *new* (*neu*).

When *y* has the vowel-sound of *i* it is a vowel, as in *boy* (*boi*).

In other cases *w* and *y* are consonants, as in *wet, yet*.

When *i* has the consonant-sound of *y* it is a consonant, as in *alien* (*ale-yen*).

When *u* has the consonant-sound of *w* it is a consonant, as in *quit* (*kwit*).

Remark.—It is rapid pronunciation that has in some cases changed *i* and *u* to consonants. Thus *alien*, originally a word of three syllables (*al i en*), came to be pronounced so rapidly that the *i* was joined to the following syllable with the sound of *y*. *Ku it* (*koo it*) rapidly pronounced becomes *kwit* (*quit*).

Consonants are sometimes divided into *semivowels* and *mutes*.

A **SEMIVOWEL** is a consonant whose sound may be prolonged; as, *s, f*.

A **MUTE** is a consonant whose sound can not be prolonged; as, *b, t*.

The semivowels are *f, h, j, l, m, n, r, s, v, z, c* soft, *g* soft; the mutes *b, p, d, t, k, q, c* hard, *g* hard (as in *go*).

L, m, n, r are sometimes called **LIQUIDS**, because their sounds flow readily into union with other sounds, as in *blame, dray*.

A **DIPHTHONG** is a union of two vowels in the same syllable; as *ou* in *found*.

A *proper* diphthong is one in which both vowels are sounded; as *oi* in *voice*.

An *improper* diphthong is one in which the vowels are not both sounded; as *ea* in *beat*.

Remark.—In *beat* there is no vowel-sound but that of *e* as in *me*, though *e* has a different sound from that which it would have without the *a*.

A **TRIPHTHONG** is a union of three vowels in the same syllable; as *eau* in *beau*.

Remark.—There is no such thing as a proper triphthong, or one in which the vowels are all sounded. When *buoy* is pronounced *bwoy*, as it is sometimes pronounced, *u* becomes a consonant.

EXERCISES.

1. Name the vowels and the consonants in the following words:

Sat, den, hit, hunter, grind, loud, consonant, canter, place, shine, triangle, river, handsome, complete, settle.

2. In which of the following words are *w* and *y* consonants, and in which are they vowels?

Water, wet, winter, young, yet, yonder, boy, cow, joy, victory, sow, sowing, saw, sawing, new, newly, scythe, lyre, lye, eye, dying, brow, when, whip, which, enjoying, swine, try, swim, glory, glorying.

3. Name the diphthongs and triphthongs in the following words, and tell which are proper and which improper:

Loud, sound, toil, joy, meat, people, reap, lieu, view, beauty, receive, great, steak, break, gait, vow, vowing, euphony, choice, count, court, courage, hoe, how, sow, low.

WORDS.

A **WORD** is a syllable or a combination of syllables used as the sign of some idea.

A **SYLLABLE** is a sound or a combination of sounds uttered with a single impulse of the voice.

Thus in *amen*, *a* constitutes one syllable, and *men* another.

Remark.—The essential part of most syllables is a vowel-sound. The vowel-sound may be uttered by itself, as in *a*; or it may be joined with articulate sounds uttered with the same impulse of voice, as in *men*.

A *primitive* word is one which is not derived from another word in the language; as, *man, holy, love*.

A *derivative* word is one which is derived from another word in the language; as, *manly, holiness, loving*.

A *compound* word is one which is composed of two or more words; as, *schoolmaster, laughter-loving*.

A *simple* word is one which is not compounded; as, *school, master*.

Remarks.—1. Compound words in common use generally have their component parts united together, and are written as single words, as *inkstand*.

2. Those which are not so commonly used have a hyphen between the component parts, as *cloud-compelling*.

A word of one syllable is called a *monosyllable*; a word of two syllables a *dissyllable*; of three syllables a *trisyllable*; of four or more syllables a *polysyllable*.

Accent is stress of voice on a particular syllable; as in *Ju-ly'*, *du'ly*.

In the word *July* we utter the syllable *ly* with greater force than the syllable *ju*; and in the word *duly* we utter the syllable *du* with greater force than the syllable *ly*.

EXERCISES.

1. Tell which of the following words are monosyllables, which dissyllables, etc.:

One, six, sixty, happy, unity, school, safety, component, three, man, manly, manliness, nevertheless, overthrow, through, magnanimous, thrifty, thrift, thriftiness, solid, solidity.

2. Tell which of the following words are primitive, and which derivative:

Knight, knighthood, candle, stick, candlestick, high, highly, distress, distressing, happy, happiness, truthful, beautiful, fearless, fear, soulless, form, reform, trust, distrust, trustful.

3. Tell which of the following words are compound, and which simple:

Air, gun, air-gun, Sunday, wellspring, black-hearted, long-armed, armed, high, high-handed, windbound, wine-glass, window, windmill, happy.

4. Tell the place of the accent in each of the following words:

Summer, August (the month), august (majestic), simple, sincere, sober, dissolving, dissolute, dimple, employ, continent, containing.

winter, contravene, illuminate, illumination, ornithology, biography, autumn, vindicate, wonder, wonderful, persimmon, salamander, absent, present, support, inter, enter, society, river, cedar, dissent, disagree, dispute, calumny, calumniate.

SPELLING.

SPELLING is expressing words by the proper arrangement of their letters.

This art is to be learned principally from dictionaries and spelling-books and from observation in reading. Assistance may be derived from the following

GENERAL RULES FOR SPELLING.

I. Monosyllables which end in *f*, *l*, or *s* preceded by a single vowel double the final consonant; as, *staff*, *mill*, *pass*.

EXCEPTIONS.—Of, if, as, is, has, was, yes, his, this, us, thus, gas, pus.

II. Words ending in any other consonant than *f*, *l*, or *s* do not double the final letter; as, *war*, *drag*.

EXCEPTIONS.—Add, odd, ebb, inn, purr, butt, buzz, egg.

III. Monosyllables and words accented on the last syllable ending with a single consonant preceded by a single vowel double that consonant on receiving a termination beginning with a vowel.

Thus, *blot*, *blotting*, not *bloting*; *allot*, *allotting*, not *alloting*; *drop*, *dropped*, not *droped*; *shut*, *shutting*, not *shuting*; *quit*, *quitting*, not *quiting*.

Note.—In *quit*, *t* is preceded by two vowels, but the *u* has the consonant sound of *w*.

Remarks.—1. There are four conditions to be regarded in this doubling.

(1) The word must be a monosyllable or a word accented on the last syllable.

(2) The word must end in a single consonant.

(3) The consonant must be preceded by a single vowel.

(4) The termination must begin with a vowel.

Thus the word *differ* does not come under the rule, because it is not a monosyllable nor accented on the last syllable; consequently we write *differing*, *differed*, with one *r*.

The word *defend* is accented on the last syllable; but it does not come under the rule, because it ends with two consonants, *n*, *d*; consequently we write *defending*, not *defendding*.

The word *boil* is a monosyllable and the word *recoil* is accented on the last syllable, and each of them ends with a single consonant; but they do not come

under the rule, because the consonant is preceded by a diphthong and not by a single vowel; consequently we write *boiling*, *recoiling* with one *l*.

The word *allotment* is spelled with one *t*, because the termination *ment* does not begin with a vowel.

2. The reason for doubling the consonant is that the short sound of the vowel may be retained in the derivative. Thus *bloting* would be pronounced like *bloating*, with the long sound of *o*. In such words as *differing*, *defending*, *boiling*, *allotment*, the proper sound is retained without doubling.

3. If the derivative removes the accent to another syllable the consonant is not doubled. Thus *refer* is accented on the last syllable *fer*; but in *reference* the accent is removed from *fer* to another syllable, and the word is written with one *r*.

4. In many words ending in *l* the *l* is generally doubled, though the accent is not on the last syllable, as in *traveller*, *modelling*, *pencilled*. So the derivatives of *bias*, *worship*, and *kidnap* double *s* and *p*, as in *biassing*, *worshipped*, *kidnapper*. But Webster and some others spell such words with the consonant single, as *traveler*, *biased*, *worshipping*.

5. *X* is not doubled, because it is a double consonant. Thus, *vexing*, not *vexxing*.

IV. Words ending in *ll*, to avoid trebling a letter, reject one *l* on receiving a termination beginning with *l*; as, *skill*, *skillless*; *full*, *fully*.

Remarks.—1. Words ending in any other double letter retain the letter double before these terminations; as, *odd*, *oddly*; *careless*, *carelessly*.

2. Most authorities reject one *l* when *full* or *ness* is added; as, *skill*, *skilful*; *chill*, *chilness*. But Webster and others retain *ll*, and write *skillful*, *chillness*.

V. Final *e* is omitted before terminations beginning with a vowel; as, *save*, *saving*; *force*, *forcible*; *blame*, *blamable*.

EXCEPTIONS.—Words ending in *ce* or *ge* retain *e* before *ous* and *able*, to preserve the soft sound of *c* and *g*; as, *outrage*, *outrageous*; *change*, *changeable*; *peace*, *peaceable*.

Words ending in *oe* or *ee* do not drop *e*; as, *hoe*, *hoeing*; *shoe*, *shoeing*; *agree*, *agreeing*. Except before *e*, as *shoer*, *seer*.

Dyeing from *dye* retains *e*, to distinguish it from *dying* from *die*. *Swingeing* from *swinge*, *tingeing* from *tinge*, *singeing* from *singe*, retain *e*, to distinguish them from *swinging* from *swing*, *tinging* from *ting*, and *singing* from *sing*. Worcester and others, however, drop the *e*.

Remark.—Words ending in *c* insert *k* before *e* and *i* to retain the hard sound of *c*; as, *frolie*, *frolieking*, *frolicked*.

VI. Final *e* is retained before terminations beginning with a consonant; as, *close*, *closely*; *abate*, *abatement*.

EXCEPTIONS.—*Duly*, *truly*, *awful*, drop *e*. *Argument*, from the Latin *argumentum*, is not an exception.

When the *e* is preceded by *dg* some drop and others retain *e*; as, *abridge*, *abridgment*, or *abridgement*. The *e* is usually dropped in *judgment*.

VII. Words ending in *y* preceded by a consonant change *y* into *i* when a termination is added; as, *fly, flies; merry, merrier, merriest, merriment.*

EXCEPTION.—Before a termination beginning with *i*, *y* is retained that *i* may not be doubled; as, *carry, carrying.*

Remarks.—1. Words ending in *ie*, after dropping *e* before *ing*, change *i* into *y* for the same reason; as, *die, dying.*

2. Some write *dryness, dryly; slyness, slyly; shyness, shyly.*

3. Words ending in *y* preceded by a vowel retain the *y*; as, *play, playing; valley, valleys. Daily* is an exception.

4. Some write *gaily* and *gaiety*; but the regular forms *gayly* and *gayety* are preferred.

VIII. Some words ending in *ll* drop one *l* in composition; as, *full, handful, beautiful; all, always.*

Remark.—Some writers improperly drop one *l* in such words as *foretell, enroll, recall.*

EXERCISES.

1. Correct the errors in the following words:

Mil, mis, gues, wal, tal, gros, til, spel, iff, yess, gass, rapp, whenn, gunn, bragg, tarr, sinn, forr, tubb, ad, eb, pur, eg.

2. Add *ed* and *ing* to each of the following words and spell the derivatives:

Pat, drop, sip, defer, remit, omit, refer, overlap, whip, impel.

3. Add *er* and *est* to each of the following words and spell the derivatives:

Hot, red, big, mad, sad, wet, fat, fit, glad, dim, dispel, overset.

4. Correct the errors in the following words:

Slip, sliped; strip, striped; demur, demuring; annul, annulling; flat, flater, flatest; red, reder, redest; allot, alloting; beg, begging, begar; drag, draged; pin, pined; tan, taning, taner; equip, equiping; boilling, proceeeding, distendding, defeatted, bigotted, shippment.

5. Which of the following words are spelled correctly, and which incorrectly?

Demurring, siting, whetting, rapping, taping, sinned, thined, forgeting, gettest, concurring.

6. Correct the errors in the following words:

Drollly, chilly, stifly, peerlesly, carelesly, odly.

7. Add *ed* and *ing* to each of the following words and spell the derivatives:

Save, hate, complete, love, wipe, spite, despise, prize, trace, wade, oblige, like, blame, twine, expire, excite, deceive.

8. Add *er* and *est* to each of the following words and spell the derivatives:

Wise, ripe, complete, rare, grave, choice, blue, white.

9. Correct the errors in the following words:

Revilleing, reconcileable, judgeing, slaveish, convinceing, excuseable, rideing, blueish, saleable, changable, tracable, mimicing, mimiced, trafficing, trafficer, trafficed, physiced, ceasless, arrangment.

Merryer, merrymment, dryed defyed, carryed, varyance, ladyes, carriing, driing, defing, babiish, staiing, dismaied, daies, vallies, chimnies, turkies, monies, monied, pullies, monkies.

Carefull, spoonfull, allmost, alltogether, beautifull, cheerfull, cupfull, sinfull, already.

Note.—The rules for punctuation, for the use of capital letters, etc., will be given hereafter.

II. ORTHOEPY.

The pronunciation of the language is to be learned from dictionaries and the practice of cultivated speakers.

QUESTIONS FOR REVIEW.

What is English grammar? To what do these principles relate? What is the first division called? The second? The third? From what are these principles derived?

What is a letter? Of what do the organs of speech consist? The vocal tube? Which are the articulating organs?

What are unarticulated sounds? Articulated sounds? What are vocals? Non-vocals? Subvocals? What does the letter *h* represent?

How many sounds in the English language? How many letters? How can the twenty-six letters represent so many sounds? How many sounds does *a* represent as shown in the tables? *E*? *I*? *O*? *U*? Name the compound vocals? The non-vocals? The compound non-vocal? The subvocals? The compound subvocal? What subvocal corresponds to the non-vocal *p*? To *t*? To *f*? To *k*? To *s*? To *sh*? To *th* as in *thigh*? To *ch*? What is the equivalent of a letter?

What is a vowel? A consonant? Which letters are always vowels? Which almost always? Name the consonants. When is *w* a vowel? When is *y* a vowel? When is *i* a consonant? When is *u* a consonant? What is a semivowel? A mute? Which letters are semivowels? Which are mutes? Which are liquids? What is a diphthong? A proper diphthong? An improper diphthong? A triphthong?

What is a word? A syllable? A primitive word? A derivative word? A compound word? A simple word? A monosyllable? A dissyllable? A trisyllable? A polysyllable? Accent?

What is spelling? Rule respecting monosyllables ending in *f*, *l*, or *s*? Exceptions? Rule respecting words ending in any other consonant than *f*, *l*, or *s*? Rule respecting the doubling of the final consonant? Rules respecting words ending in *ll*? Rules respecting final *e*? Rule respecting *y*?

How is pronunciation to be learned?

III. ETYMOLOGY.

INTRODUCTORY EXERCISES.

In connected discourse we give the name of some person, place, or other thing, and then we say something about the person, place, or other thing; as, "John plays."

Here we give the name of a person, and then we tell what he does.

EXERCISES.

Tell who or what is spoken of in the following exercises, and what is said about him, her, or it:

William plays. Thomas runs. Mary skips. James reads. Anna sings. Boys play. Girls sew. Fire burns. Birds sing. Dogs bark. Horses neigh. Children play. Clara laughs. Edith coughs. John hops. Edward walks. Jonathan rides.

The word representing what is spoken of is called the *subject*, and the word expressing what is said about that which is spoken of is called the *predicate*.

The subject and the predicate together form a *proposition*.

EXERCISES.

Name the subjects and predicates in the following exercises:

John plays. William plays. Thomas runs. Mary skips. James reads. Anna sings. Dogs bark. Peter whistles. Horses gallop. Theodore shoots. Cows low. Rivers flow. Plants grow.

The subject is a *noun*; the predicate is a *verb*.

EXERCISES.

Name the nouns and verbs in the following exercises:

John plays. William reads. Birds sing. Thomas walks. Mary runs. Winds roar. Rain falls. Cows drink. Crows caw. Grass grows. Snow melts. Fire burns. Rats gnaw. Squirrels jump.

Verbs having the sign *to* are said to be in the *infinitive mood*; as, *to play, to run, to jump, to sing, to dance*.

Verbs not in the infinitive mood are called *finite verbs*; as, *plays, runs, jumps, sings, dances*.

A word may be used with the noun to describe or point out the object; as, "*Good* boys study;" "*The* boy studies."

Here we use the word *good* to describe the boys that study, and the word *the* to point out some particular boy.

EXERCISES.

Name the words that describe or point out the objects:

Active boys play. Industrious girls sew. Bad dogs bite. Merry boys whistle. The river flows. The tree grows. Strong men plow. Loud winds roar. Bad boys quarrel. Old trees fall. Thirsty cows drink.

Those words that describe or point out the objects are called *adjectives*.

Name the adjectives:

EXERCISES.

Active boys. Industrious girls. Bright days. Dry grass. Sour apples. Sweet pears. Ugly birds. That man. Beautiful weather. Fine ladies. Red flowers. Wicked women. Useful employments. Happy children. Instructive books. Kind teachers. Black cloth. Red feathers.

Words may be used with verbs to denote manner, time, place, and they are said to modify the verbs; as, "William plays *well*;" "Joshua *often* plays;" "Edward plays *here*."

EXERCISES.

Name the words that modify verbs:

Anna sings sweetly. That river flows gently. Those plants grow rapidly. Those boys study diligently. James reads beautifully. The girl behaved badly. The day ended happily. Jane acted wisely. Mary lives there.

The modifying words are called *adverbs*.

Name the adverbs:

EXERCISES.

That dog barks continually. The rain fell softly. George spoke kindly. The wind roared furiously. The lamb bleated piteously. That child eats greedily. The man worked faithfully. Timothy writes badly. Cora comes early.

A word may be used to show some kind of relation between things; as, "The river runs *under* the bridge;" "He sits *on* a chair."

Under shows a relation between the *bridge* and the *running*; *on* shows a relation between the *chair* and the *sitting*.

About, above, across, against, at, before, behind, by, down, from, in, into, of, on, over, past, round, till, to, under, up, with, are some of the principal words of this class.

EXERCISES.

Point out the words that show relations:

The cat runs about the house. Virginia walked across the meadow. Moses fell into the pond. Edith walked before Cora. Matilda stepped over the brook. The rabbit ran round the house. Jane went with Mary. Minnie ran from Alice. Clara ran down the hill.

Words of this kind are called *prepositions*.

Name the prepositions: EXERCISES.

Thomas walks behind Alfred. Henry went to Memphis. Ada walked to New Albany. The girl ran past the house. The boat went up the river. Arthur lay on the grass. The squirrel came down the tree. Julia looked at the glass. The horse ran against the fence. He waited till night. John is sitting under a tree. Edward is above Theodore.

Some words are used to connect words; as, "John *and* James play;" "Mary laughs *and* sings."

In the first sentence *and* connects the two subjects *John* and *James*; in the second sentence *and* connects the two predicates *laughs* and *sings*.

Words of this class sometimes connect propositions; as, "John plays, *and* Mary sings;" "John plays, *but* Mary sings."

In the first sentence *and* connects the two propositions "John plays" and "Mary sings;" in the second sentence *but* connects the two propositions.

And, or, nor, but, yet, if, lest, as, because, for, though, unless, are some of the principal words of this class.

EXERCISES.

Point out the words that connect words or propositions :

Mary and Jane walk. Thomas and Theodore study. James or Edward went. The boys played, and the girls studied. Henry rides, though Ida walks. Harriet waits, because Horace wishes.

These connecting words are called *conjunctions*.

Name the conjunctions: EXERCISES.

Jane and Irene sang. The birds sang, and the dogs barked. The dogs barked because the birds sang. The dogs bark if the birds sing. Jonathan and William ran. Joshua ran, but Josiah walked. Benjamin rode, though Charles walked.

Words are sometimes thrown in as mere exclamations; as, "*Alas!* she is gone."

O, ah, alas, pshaw, tush, ho, huzza, hurrah, bravo, fie, are words of this class.

EXERCISES.

Point out the words of exclamation :

Hurrah! we have a holiday. Pshaw! Who said so? Ho! come here. Alas! the beautiful city perished. Bravo! You spoke well.

These words are called *interjections*.

Name the interjections: EXERCISES.

Fie! John, do not behave so. Huzza! he is coming. We expected to see him; but, ah! he never came. Pshaw! that is nonsense. Ho! cowards, are you afraid?

ETYMOLOGY treats of the classification and properties of words.

Words are divided into *seven* classes.

A PART OF SPEECH is one of the classes into which words are divided.

These parts of speech are called the Noun, Adjective, Verb, Preposition, Adverb, Conjunction, and Interjection.

NOUNS.

A NOUN is the name of an object; as, *John, horse, whiteness.*

Remarks.—1. The word *noun* is derived from the Latin word *nomen*, which means *name*.

2. The mind may consider even *nonentity*, or the *absence* of a thing, as a positive idea; as, *non-existence, naught, nullity, nothing*. These words accordingly are nouns.

3. When two or more words are employed to designate one individual they are considered as one name; as, *Robinson Crusoe, George Washington*.

EXERCISES.

1. Name the nouns among the following words. There are twelve in each division:

John is a boy. James met a beggar. The man and his horse are out in the rain. Thomas threw a snowball. James went to Cincinnati in a steamboat.

That tree is high. The cat scratched the dog. The sun gives light. The fixed stars are supposed to be suns. Fishes swim in the sea. The snail does not move so fast as the eagle or the hawk.

A big stick. The long rope. Soft, silky hair. Clean hands and shining faces. Frosty weather makes red noses. The cat ran off with a piece of meat in her mouth. Sharp claws.

The busy bee gathers honey from flowers. In the spring the trees put out leaves. In the winter snow falls and water freezes. Walnuts have hard shells but sweet kernels.

George Washington was the first president, and was succeeded by John Adams. Daniel Boone was one of the first explorers of the western country. Napoleon Bonaparte was a great general. The name of the writer of this history is Thomas Babington Macaulay.

Thomas has read the letter. What marks has Mary made? An *a* and a *b*. What a blot on this page! Alfred saw Ella, John, and Julius.

Alexander was a great conqueror. Tamerlane built a pyramid of skulls. Tarquin was expelled from Rome. Mark Antony and Cleopatra were defeated. William Tell slew the tyrant.

Summer has come. The birds sing. The flowers show their heads. The grass in the meadow is green. Here is a nest with two eggs. The horse is chasing the cow. The hogs are in the field.

Jane laid the book on the table. There is an inkstand on that desk. Has Ellen a good pen? The apples and peaches are in the cellar. Andrew Jackson has some plums.

2. Insert nouns in the blanks in the following sentences :

1. Is hungry? Are and here? What is on that? Whose is this? I see some Are these ripe?

2. That is a tall Who was? Is this a? swim. fly. neigh. Write with a Come into the The falls. The shines by night, and the by day. The is a noble animal. There is a on your book.

3. Harriet is a happy Have you any? Who lives in that? My books are in that Whose ... is that lying on the? How many are on that tree? The horses swam the

3. Make a list of twenty nouns.

CLASSES OF NOUNS.

Nouns are generally divided into two classes, *proper* and *common*.

A **PROPER NOUN** is the name of an individual object; as, *John, Vesuvius*.

A **COMMON NOUN** is a name which may be applied to each one of several objects forming a class; as, *boy, mountain*.

Remarks.—1. The word *proper* signifies *peculiar, one's own*. The *proper* name of an individual is a name peculiar to him—his own name; but a *common* name is one which belongs to him in common with others placed in the same class.

Thus, several objects resembling each other in certain particulars being arranged in a class, the name *horse* is applied to each of them; but Bucephalus and Rosinante are names proper to individual horses—their *own* names.

2. The same proper name may happen to be applied to several individuals; but the name in each instance is intended to designate the object as an individual, and not as one belonging to a class.

Thus several persons may have the name of *Mary*; but in each instance *Mary* is intended to be the peculiar name of the individual.

3. When, however, individuals are *classed together* from the fact of having the same name in common the name becomes a common noun; as, "The twelve *Cæsars*;" "All the *Marys* in this school are good girls."

4. A proper name becomes a common noun when the name is employed to denote character. Thus we say of a general who is great and good, "He is a *Washington*," or "The *Washington* of his country."

5. Proper nouns always begin with capital letters, even when they are used as common nouns.

6. A common noun employed to denote an individual object becomes a proper noun; as, "The *Falls of Niagara*."

7. Names denoting nationality, names of groups of mountains, islands, etc., are regarded as proper nouns; as, "The *Romans*;" "The *Azores*;" "The *Alps*."

EXERCISES.

1. Name the proper and common nouns in the following :

There are many beautiful rivers in America. The Ohio is a beautiful river. Henry has a dog named Fido. That boy calls his cat Tabby. Jane is a good girl. New Orleans is a large city. The streets in this town are wide. Broadway is very wide. The name of the horse is Lexington. The Andes are lofty mountains. The river Thames is full of boats. James, where is the book?

2. Mention three proper nouns. Three common.

3. Put a proper noun in each of the following blanks :

He knows behaves well. knows her lesson. I saw killed and went to town. and are good girls. can jump further than is a large city. is a great country. The is a beautiful river. The steamboat arrived at to-day.

4. Put a common noun in each of the following blanks :

I saw my to-day. are larger than These are delicious My is better than yours. Your is worth more than my This is a red She has a new He has written a

A COLLECTIVE NOUN is the name of a collection or body of objects ; as, *pair, flock, army, multitude*.

Thus the word *army* denotes a great many individuals, but they are considered as forming a *single body*.

An ABSTRACT NOUN is the name of a quality, or of action or being, or of a mode of action or being ; as, *whiteness, goodness, bravery, haste, confusion, action, existence*.

QUANTITATIVE NOUNS are the names of things that increase or decrease in quantity and not in number, generally denoting substance or material ; as, *iron, gold, snow, fire, honey, wheat, sugar*.

Remarks.—1. *Abstract* nouns are so called because they are the names of qualities, etc., abstracted, or considered apart, from the objects to which they may belong. Thus, *honesty* is considered as a quality existing without connection with any particular individual ; as, "*Honesty* is the best policy."

2. Abstract nouns are usually classed with common nouns, though not very properly. An abstract noun does not denote a *class* of objects. The word *honesty*, for example, denotes a quality which is found in many individuals, but it is always the same quality ; but the word *boy* when applied to Thomas does not mean the

same individual that it does when applied to John. Abstract nouns, when used as such, have no plural, and do not admit of *a* or *an* or *one* before them, as every noun does which denotes a class. In these respects abstract nouns resemble proper nouns.

3. Such words as *music*, *architecture*, *poetry*, *electricity*, *rheumatism*, partake of the nature of abstract nouns.

4. The same word may be either an abstract or a common noun, according to the meaning attached to it. Thus when we say, "Virtue is lovely," we use the word *virtue* as the name of a single quality, and it is an abstract noun; but when we speak of the *virtues* of charity, justice, and temperance the word is applied to a class, and is a common noun.

5. Observe that a word joined to a noun to denote a quality of the object is not an abstract noun. Thus when we say, "An *honest* man," *honest* is not a noun, but an adjective.

6. Quantitive as well as abstract nouns are usually classed with common nouns. But they do not, strictly speaking, denote *classes* of objects. Like abstract nouns they have no plural, and do not admit *a* or *an* or *one* before them. In speaking of the objects denoted by them we do not say, "How *many*?" but "How *much*?"

7. Quantitive as well as abstract nouns may become common nouns by varying the sense. Thus when we say, "Snow is white," we use *snow* as a quantitive noun; but when we say, "A snow fell last night," we mean a *body* of snow, and use the word as a common noun. The words *cottons*, *grasses*, etc., are often used instead of *kinds of grass*, etc. These words are in such cases used as common nouns.

EXERCISES.

1. Name the collective nouns in the following:

He saw a flock of pigeons. This is a large herd of cattle. He met a great crowd of men. The army consisted of ten thousand men. A pair of doves. He goes with the multitude. Gentlemen of the jury.

2. Put a collective noun in each of the following blanks:

This is a large Alexander defeated the of Darius. The agreed in their verdict. A large of cattle. A small of birds. The was dismissed. Follow not the to do evil.

3. Which of the following words in italics are abstract nouns? (See Remark 5.)

He is an *honest* man. I admire your *honesty*. He is a *good* man. Who has so much *goodness*? A *white* cow. Its *whiteness* is remarkable. Cæsar was a *brave* man. True *bravery* is a virtue. John is an *idle* boy. Shake off your *idleness*. The *rapid* arrow. The *rapidity* of an arrow. A *great* man. The *greatness* of the man.

4. Name the abstract nouns in the following:

A virtuous person is loved. Virtue is lovely. It is a dark night. He can not see in such darkness. See the beautiful flowers. Who gave beauty to the flowers? This is a false statement. Falsehood

is base. A wise man is not proud. Wisdom drives away pride
A brilliant color. The brilliancy of the color.

He is going to destruction. He makes great haste. She is full
of affection. The boy is fond of study. James is a studious boy.
She is an affectionate girl. He is a man of great activity.

He is a wicked man. His wickedness is great. The energetic
boy shows his energy. The sluggish boy shows his sluggishness.

5. Name the quantitive nouns in the following :

Cows eat grass, corn, and hay. This is good wheat. How many
grains of corn are here? Iron is hard, and lead is soft. Do not
have too many irons in the fire. We have had much snow and
rain. Mercury is very heavy. Cotton and sugar grow there.

PRONOUNS.

A PRONOUN is a noun of very general signification, de-
noting relation to the act of speaking or to some other noun ;
as, "*I* write ;" "*Thou* writest ;" "*He* writes ;" "*The man*
who writes."

Here *I* denotes that the doer of the act is speaking, *thou* that
he is spoken to, and *he* that he is spoken of ; *who* has a peculiar
relation to the noun *man*.

Remarks.—1. Pronouns are so general in their nature that *I* may be em-
ployed by any one speaking to denote himself, *thou* or *you* may be applied to
any one spoken to, and *he*, *she*, or *it* may be applied to any object spoken of ;
so that all the objects in the universe may be represented by pronouns.

2. The common definition of a pronoun, that it is a "word used instead of a
noun," is not correct. A pronoun is simply a noun, expressing its peculiar
meaning as completely as a noun of any other class expresses its own meaning.

3. Pronouns are not used "to avoid the too frequent repetition of nouns."
There is no noun expressing the same relation that is expressed by *I*, for
instance ; and therefore there is no noun for which *I* may be substituted. It is
true that other words may be employed to denote the person speaking ; as when
Samuel says, "Speak ; for thy servant heareth ;" but here the speaker merely
uses a *form* representing him as speaking of himself as if he were speaking of
some one else, and this is indicated by the form of the verb, *heareth*. With *I*
a different form, *hear*, would be required.

"John studies, and he will improve." Here *he* is employed not because it
prevents a repetition of the noun *John*, but because it is the word that expresses
the intended relation. If we say, "John studies, and *John* will improve," we use
a noun instead of a pronoun ; but when we say, "John studies, and *he* will
improve," the pronoun *he* takes the place that belongs to it ; *he* expresses a
relation to the noun *John*, while the second *John* does not. "John studies, and
John will improve," *might* be said of two different Johns, which is not the case
when the appropriate word *he* is used.

CLASSES OF PRONOUNS.

Pronouns may be divided into four classes; *personal*, *relative*, *interrogative*, and *indefinite*.

PERSONAL PRONOUNS.

A PERSONAL PRONOUN is one that always denotes the same relation to the act of speaking.

Thus *I* never denotes any other than the speaker, *thou* than the object spoken to, and *he* than the object spoken of. (See *Person*, p. 58.)

The personal pronouns are *I*, *thou*, *he*, *she*, *it*, in their several cases and numbers.

Among personal pronouns may be placed *one* and *other*, which are sometimes used as pronouns, and when so used always relate to objects spoken of.

Thus, "One has to comply with the rules;" "He took the old bird and left the young *one*;" "He admires virtuous statesmen and despises corrupt *ones*;" "He took one man's books and left the *other's*;" "Respect the rights of *others*."

Remarks.—1. In such expressions as "One has to comply with the rules" *one* is probably *a*, originally *one*, with *person* understood—"A person has," etc.*

2. In the sentence, "He took the old bird and left the young *one*," *bird* might be used instead of *one*; but *one* derives its significance from its relation to *bird*, whereas *bird* is of itself significant. In such expressions as "*the forsaken one*," "*the loved ones*," *one* is simply an ordinary noun, just as *person* is.

3. *Other* is properly an adjective; but when the noun to which it refers is omitted *other* takes the termination of the noun. Thus in the sentence, "He took one man's books and left the *other's* [other man's]," *other's* takes the apostrophe and s properly belonging to the noun *man*.

Other adjectives are sometimes, though not elegantly, used in the same way; as, "Left the earth to be the *wicked's* den."—*Bacon*. "The rich man's joys increase, the *poor's* decay."—*Goldsmith*.

Formerly *other* was used even when a plural noun was omitted; as, "Those *other* which I have in hand."—*Bacon*.

4. *Another* is properly two words, *an* and *other*, which are without any good reason generally written together; but *other* has the same construction with *an* as without it; as, "Teach me to feel another's [an other person's] woe."

5. *One another* and *each other* are used in a reciprocal sense; as, "They loved *one another*;" "They hated *each other*." To avoid prolixity in parsing, *one another*

*Most writers represent *one* in this sense as derived from the French *on*, which, they say, is contracted from *homme*, man. But it seems more probable that the French *on* itself is derived from *un*, *a* or *one*, and not from *homme*, man. Thus from *un homme*, one man, *homme* has been dropped, and *un* (*on*), *one*, retained. Compare *quelq'un*, some one; *chacun*, each one; *quelques-uns*, some ones; *les uns*, the ones.

and *each other* may be regarded as single words in the preceding examples; but in reality *one* and *each*, or the nouns to which they belong, are subjects of verbs understood, and *other*, or the noun to which it belongs, is in the objective after the same verbs. Thus, "They loved, each loved the other;" or with the nouns expressed, "They loved, each person loved the other person." "Birds will learn one [will learn] of another."—*Bacon*. In modern usage this would more commonly be, "Birds will learn of one another."

COMPOUND PERSONAL PRONOUNS.

COMPOUND PERSONAL PRONOUNS are pronouns formed by adding *self* (plur. *selves*) to the simple personal pronouns.

The compound personal pronouns are *myself*, *ourselves*, *yourself*, *yourselves*; *himself*, *herself*, *itself*, *themselves*.

These pronouns are used to give emphasis or distinction or to show that an effect is reflected, or thrown back, upon its cause; as, "He *himself* did it;" "He hurt *himself*;" "He is unjust to *himself*;" "He is a curse to *himself*."

RELATIVE PRONOUNS.

A RELATIVE PRONOUN is a pronoun that makes a close connection of its proposition with a preceding noun; as, "The boy *who* studies will learn;" "He spoke to Horace, *who* answered rudely;" "Do not imitate Horace, *who* answers so rudely."

The proposition *who studies* is closely connected with *boy*, showing what kind of boy is meant; in the proposition *who answered rudely* *who* marks a close connection of the proposition with the noun *Horace*, being equivalent to the conjunction *and* and *he*; in the proposition *who answers so rudely* *who* is equivalent to the conjunction *because* or *since* and *he*.

The preceding noun is called the *antecedent*, which word means *going before*.

A proposition containing a relative pronoun is called a *relative proposition* or *adjective-proposition*.

The relative pronouns are *who* (*whose*, *whom*), *which*, *that*, and *what*.

Who is applied to persons; as, "This is the man *who* came;" "She *who* is amiable will be loved."

Which is applied to the lower animals and inanimate things; as, "This is the ox which destroyed the corn;" "This is the tree which bears the best fruit." The antecedent is sometimes repeated with *which*; as, "He has a large estate, *which estate* he inherited from his uncle." This makes *which* in reality an adjective, and in such constructions it may be parsed simply as a limiting adjective.

That is applied to any thing to which either *who* or *which* may be applied; as, "This is the man that came;" "She that is amiable will be loved;" "This is the ox that destroyed the corn;" "This is the tree that bears the best fruit."

What is applied to things, and is used only when the antecedent is omitted; as, "He got what he wanted," that is, the thing which he wanted.

That is a relative when *who*, *which*, or *whom* may be substituted for it.

Thus, "He *that* studies will learn;" "Every thing *that* has life is an animal;" "This is the man *that* I saw." *Who* may be substituted for *that* in the first example, *which* in the second, and *whom* in the third.

EXERCISES.

1. Name the relatives and antecedents in the following sentences:

A king who is just makes his people happy. This is the man whom we met. This is the man that we met. All are pleased with children that behave well. This is the tiger that broke from his cage. The books which I gave him are for you. The tree which we admired has fallen. God, by whose kindness we live, whom we worship, who created all things, is eternal. Alexander, who conquered the world, was conquered by his passions. He that does not make others happy deserves not to be happy. This is the dog that bit the cat that caught the rat that ate the malt that lay in the house that Jack built. He who steals my purse steals trash. The person who does no good does harm.

2. In which of the following sentences is *that* a relative?

He that acts wisely deserves praise. It is said that Solomon was a wise man. I know that man. They that are whole need not a physician, but they that are sick. Bless them that curse you. This

is the house that Jack built. That tree is decaying. This is the tree that is decaying. He says that that tree is decaying. Give me that book. All that sin will suffer. John has the pen that you made. This is the lesson that he has studied. Drive that horse away. You told me that he was here. That cherry is ripe. This is the horse that threw down the gate. That horse threw down the gate. I know that he will come.

ANTECEDENT OMITTED.

The antecedent is sometimes omitted; as, "Who steals my purse steals trash;" that is, *he* who, or the *person* who.

The relative *what* is never used except when the antecedent is omitted; *which* being used when the antecedent is expressed.

In other words, if we express the antecedent we use *which*, and if we do not express the antecedent we use *what*; as, "I saw the *thing which* I wished to see;" "I saw *what* I wished to see."

When persons are referred to the same pronoun is employed whether the antecedent is expressed or omitted. Compare these expressions:

1. I saw the *person whom* I wished to see;
2. I saw () *whom* I wished to see.
1. I saw the *thing which* I wished to see;
2. I saw () *what* I wished to see.

Thus we perceive that the relative *what* is merely a form used instead of *which* when the antecedent is omitted. (*See* Note C.)

EXERCISES.

1. Name the omitted antecedents:

I met whom I wished to meet. I met what I wished to meet. Who does no good does harm. Who sees not the sun is blind. I love whom he hates. Whom he hates I love. I love what he hates. What he hates I love. Who seek truth shall find her. Whom he has once seen he knows. What he has once seen he knows. He remembers what he learns. What he learns he remembers. The Lord chasteneth whom he loveth. Whom the Lord loveth he chasteneth. Whom God wishes to destroy he first makes mad. There are who put their trust in riches. Who worship God shall find him. Truth offends whom falsehood pleases. Whom falsehood pleases truth offends.

Who but wishes to invert the laws
Of order sins against the Eternal Cause.

2. Omit the antecedent in each of the following sentences, and make a change in the relative when necessary :

Model.—"I saw the thing which I wished to see."
I saw . . . what I wished to see.

The Lord chasteneth the persons whom he loveth. The person who steals my purse steals trash. I found the person whom I wished to find. I found the thing which I wished to find. I have the thing which I desired. Truth offends him whom falsehood pleases. He took the things which he could get. Thomas can learn the things which he wishes to learn. He is ashamed of that [thing] which he has done. That which is just is becoming. That which he learns he remembers.

3. Express the antecedent in each of the following sentences, and make the proper changes :

Model.—"I found . . . what I wished to find."
I found the thing which I wished to find.

I found what I wished to find. I have what I desired. What pleases him pleases me. What he attempts he performs. Mary attends to what is said. Ann loves what is true. Did you do what you promised to do?

COMPOUND RELATIVE PRONOUNS.

COMPOUND RELATIVE PRONOUNS are pronouns formed by annexing *ever* or *soever* to the simple relative pronouns.

These pronouns are used only when the antecedent is omitted on account of its being indefinite; and in such cases they are more commonly used than the simple pronouns.

Thus, "Whoever steals my purse steals trash;" "Whoever does no good does harm;" "Whatever purifies fortifies the heart." In the two first examples the antecedent is *person*, or something equivalent to it; in the last it is *thing*. (See Note D.)

When the antecedent is supplied the simple relative takes the place of the compound; in other words, *ever* or *soever* is dropped; as, "The person who steals my purse steals trash;" "He who does no good does harm;" "The thing which purifies fortifies the heart." But it must be understood that the word *ever* makes the compound more emphatic than the simple relative.

Remarks.—1. Formerly *so* was sometimes used instead of *ever* or *soever*; as, "Whoso findeth me findeth life."—*English Bible*.

2. *What* and *whatever*, like *which*, are sometimes joined to nouns as limiting adjectives: the same nouns are then understood as antecedents.

Thus, "What books he has are of the best kind." Here *what* is joined as a

limiting adjective to *books*, which is the object of the verb *has*; *books* understood is the antecedent and the subject of the verb *are*. Some may prefer to consider this a kind of *attraction*; the relative, instead of standing in its own proposition, being *attracted* to the antecedent and incorporated with it, *books which* becoming *what books*.

3. *What* and *whatever* are joined as adjectives to nouns denoting *persons* instead of *who* and *whoever*, which are never used as adjectives. Thus, "*What man but enters dies*;" "*Heaven bestows its gifts on whatever man will use them*." The subject of *dies* in the first example is the antecedent *man* understood; the object of the preposition *on* in the second is the antecedent *man* understood.

EXERCISES.

Name the omitted antecedent to each of the following relatives:

Model.—" . . . Whoever studies will learn."

(The person) whoever studies will learn.

"He wants . . . whatever he sees."

He wants (the thing) whatever he sees.

Whoever studies will learn. He wants whatever he sees. He gave assistance to whoever had need of it. He took whatever he wanted. Whoever sees not the sun is blind. I keep whatever I find. He knows whomsoever he has once seen. He remembers whatever he learns. The Lord chasteneth whomsoever he loveth. Whomsoever falsehood pleases truth offends. Whoever loves sin hates life.

INTERROGATIVE PRONOUNS.

An INTERROGATIVE PRONOUN is a pronoun used in asking a question; as, "*Who* was with you?"

Here *who* relates to something which the speaker *supposes* to be in the mind of the person spoken to.

Remark.—*Which* and *what* when used in asking questions are generally called interrogative pronouns; but they are simply limiting adjectives belonging to nouns expressed or understood. "*Which* book will you have?" "*What* man do you see?" "Here are two books; *which* will you have?" that is, *which book*; "*What* do you see?" that is, *what thing*.

INDEFINITE PRONOUNS.

Who is often employed in propositions which form the subject of a verb, or the object of a transitive verb or of a preposition, and is then called an INDEFINITE PRONOUN; as, "*Who built the house* is of no importance;" "I know *who built the house*;" "Much depends on *who built the house*."

The subject of the verb *is* in the first example is the proposition *who built the house*; the object of the verb *know* in the second is the

whole proposition *who built the house*; the object of the preposition *on* in the third is the proposition *who built the house*.

Who in such sentences is not an interrogative, as no interrogation is expressed in the proposition to which it belongs; it is not a relative, since no antecedent can be supplied without changing the sense. In such propositions *who* is called an *indefinite* (not limited) pronoun, because it is not limited to an antecedent.

Such clauses may be included in an interrogation; as, "Do you know *who built the house*?" But the question here is not made by the proposition in which *who* is contained, but by the other part of the sentence, *do you know*.

Some have called *who* in this use of it a relative; but no one who understands the nature of a relative will do so. "I know the man who is here" is quite a different thing from "I know who is here." The officer of the law may say, "I have found who stole the money," long before he can say, "I have found the man who stole the money."

The limiting adjectives *which* and *what* may be employed in propositions of this kind; as, "I know *what architect* built the house;" "I know *which book* you will take." Interrogative adverbs also may be thus used; as, "I know *where* he lives;" "I do not know *when* it was built."

The object of the verb *know* in the first example is the proposition *what architect built the house*; the object of *know* in the second example is the proposition *where he lives*.

Such propositions are sometimes called *indirect questions*. They do not express questions; but they have always some relation to a question.

If the proposition to which *who* belongs does not form a direct question, and an antecedent can not be supplied without changing the sense, it is an indefinite pronoun.

EXERCISES.

1. Tell in which of the following sentences *who* is a relative, in which an interrogative, and in which an indefinite:

You know not who I am. Whom do I see? You know the man whom I see. Do you know whom I see? In whose house do you live? I do not wish to tell in whose house I live. I saw whom I wished to see. I do not ask who you are. By whom was that poem written? Do you know by whom that poem was written? Do you know the man by whom that poem was written? Whose horse destroyed that tree? I wish to know whose horse destroyed that tree. Is that the man whose horse destroyed that tree?

2. Tell which of the following sentences contain *which* and *what* as relative pronouns, which are direct questions, and which are indirect questions:

What book are you reading? He got what he wished. Tell me what book you are reading. This is the book which you lost. Which book did you lose? See which book you have lost. Which road should we take? Inquire which road we should take. This is the road which we should take. In what character was he admitted? In what character he was admitted is unknown. This is the character in which he was admitted. Which pen do you prefer? I have the pen which you prefer. To what place was he going? He was unwilling to say to what place he was going. To what place he went is not known.

AS AND THAN.

As after *such*, *same*, *as many*, *as much*, etc., is by some called a relative pronoun; as, "He reads such books *as* please him;" "He has as many books *as* he can read;" "This is as much lead *as* I can carry;" "The horse of one country is the same animal *as* the horse of another."

In the first example, for instance, *as* is considered a relative pronoun referring to *books* as the antecedent and being the subject of the verb *please*.

After words in the comparative degree *than* is used in a similar way; as, "He has more books *than* he can read;" "This is more lead *than* I can carry."

No one has represented *than* as a relative pronoun; but it is employed so much like *as* that, if the latter is to be considered a relative pronoun, it would seem that the former also should be so considered. And if *as* is a relative pronoun after *such*, *same*, *as many*, *as much*, it is a relative in many other cases; as, "There is *as great* a variety here *as* can be found in any other country;" "That is *as beautiful* a sight *as* I have ever seen."

There are really ellipses in such cases; as, "He reads such books as [those are which] please him;" "He has as many books as [those are which] he can read;" "He has more books than [those are which] he can read;" "That is as beautiful a sight as [any sight is that] I have ever seen."

But as the supplying of such ellipses would often render parsing tedious, these words may be regarded as taking the place of relatives, and for the sake of distinction may be called *pro-relatives*.

PROPERTIES OF NOUNS.

To nouns belong *number, gender, case, and person.*

NUMBER.

NUMBER is a property of nouns denoting whether one object is meant or more than one.

There are two numbers, the *singular* and the *plural*.

The SINGULAR NUMBER denotes *one* object; as, *chair, tree.*

The PLURAL NUMBER denotes *more than one*; as, *chairs, trees.*

EXERCISES.

Tell the number of each of the following nouns:

Book, knife, pen, chairs, table, candle, hats, bonnet, handkerchief, feet, hands, eye, ears, children, ox, mice, geese, teeth, oxen, leaves, wives, wife, women, men.

FORMATION OF THE PLURAL.

The regular mode of forming the plural is by adding *s* to the singular; as, *book, books; page, pages.*

If the singular ends with a sound which can not unite with *s*, *es* is added; as, *church, churches; box, boxes; kiss, kisses; brush, brushes.*

Nouns ending in *o* preceded by a consonant generally add *es*; as, *negro, negroes; echo, echoes; hero, heroes*

EXCEPTION.—*Two* has *twos*, because *o* has the sound of *oo*. Most persons write *cantos, juntos, quartos, duodecimos, octavos, solos, tyros, halos, pianos, mementos, armadillos, lassos, provisos*, etc. It would be better to have uniformity.

Nouns ending in *o* preceded by a vowel add *s* only; as, *folio, folios.*

Nouns ending in *y* preceded by a consonant change *y* into *ie* and add *s*; as, *lady, ladies; fly, flies; soliloquy, soliloquies.**

Nouns ending in *y* preceded by a vowel do not change the *y*; as, *day, days; valley, valleys.*

Proper nouns do not change the *y* when they are used in the plural; as, *the Henrys.*

Some words of this kind, however, are written with the plural regularly formed; as, "The *Sicilies*; the *Ptolemies*;" "All our *Harries*."—Pope.

* *U* after *q* is always a consonant.

The following nouns change *f* and *fe* into *ve* and add *s*: *leaf*, *calf*, *self*, *half*, *beef*, *loaf*, *sheaf*, *shelf*, *wolf*, *thief*, *elf*, *wife*, *knife*, *life*. Thus, *leaves*, *calves*, *knives*, etc. *Wharf* has *wharfs* or *wharves*.

Staff makes *staffs* or *staves*. The compounds of *staff* are regular; as, *flag-staff*, *flag-staffs*.

Other nouns in *f* and *fe* are regular; as, *fife*, *fifes*; *grief*, *griefs*, *chief*, *chiefs*; *safe*, *safes*; *scarf*, *scarfs*.

The following nouns form the plural more irregularly:

Child,	children;	Ox,	oxen;	Foot,	feet;
Man,	men;	Louse,	lice;	Goose,	geese;
Woman,	women;	Tooth,	teeth;	Mouse,	mice.

Kine was formerly the plural of *cow*. The plural termination *en* was common among the Anglo-Saxons; as in *oxen*, *children*, *brethren*. The plural of *cow* was *cowen*, which was changed to *kine*. The plural of *sow* was *sowen*; this became *swine*, which word was formerly used in a plural sense only, and denoted females.

Brother has, besides the regular plural, *brethren*, which is now used only in the solemn style.

Die when it means a cube used in gaming has *dice*; when it means a *stamp* it has a regular plural.

We use *pence* when referring merely to the *value*, and *pennies* when referring to the *number* of coins. Thus six *pence* may be all in one coin; but six *pennies* are six separate coins.

Pea has *peas* when reference is made to the *number*, *pease* when the reference is to the *substance*; as, "I have six *peas*;" "He is fond of *pease*."

To denote the plural of mere characters *s* preceded by the apostrophe is generally used; as *two a's*, *three 5's*. Some place a dash between the character and the *s*, as *two a-s*. Another method is to repeat the character; as, *two aa*.

Some nouns are alike in both numbers; as, *deer*, *sheep*, *swine*, *vermin*, *hose*, *gross*, *grouse*, *Cyclops*.

Some nouns denoting number, as *dozen*, *score*, *brace*, *hundred*, *thousand*, *million*, are the same in the plural as in the singular when they have numeral adjectives connected with them, taking the *s* in other cases; as, "Two dozen eggs;" "Knock them down by the dozens;" "Three score and ten;" "She granted patents by scores;" "Two brace of ducks;" "To match in twos, braces, couples;" "A hundred yoke of oxen;" "Many hundreds were slain;" "Five hundred were slain;" "Remove some thousands of these boys;" "Ten thousand were taken prisoners."

We say, "A ten-foot pole;" "Six-horse power."

Pair is sometimes used in the same way; as, "A garret up four *pair* of stairs."—*Macaulay*. "Twenty *pair* of eyes."—*Shakespeare*. *Pair* formerly meant any number of equal things; as, "A new *pair* of cards."—*Bacon*. Some respectable authors still use it in this sense when speaking of stairs, though *flight* is perhaps more common.

When *people* signifies a *community* or *body* of persons it is a collective noun in the singular number, and has sometimes, though rarely, a plural; as, "Many *peoples* and nations and tongues and kings."—*Revelation* x, 11. When it signifies persons it is plural; as, "Many *people* were present."

Abstract and quantitative nouns, from the nature of their signification, have no plural; there are no such words as *whitenesses*, *golds*, *honesties*. But when nouns that are usually abstract or quantitative are used as common nouns they may of course take the plural form; as, "The various *grasses*;" "Fine *paintings*."

Some nouns are used in the plural number only; as, *annals*, *thanks*, *riches*, *credentials*, *tidings*, *sweepings*, *trappings*, *filings*, *vitals*, *entrails*, *withers*, *bowels*, *assets*, *clothes*, *ashes*, *embers*, *archives*, *eaves*, *calends*, *nones*, *ides*, *fireworks*, *nuptials*, *suds*, *orgies*, *victuals*, *obsequies*, *measles*, *mumps*, *hysterics*, *ricketts*. Add such as the following, which denote objects consisting of two parts: *scissors*, *shears*, *nippers*, *tweezers*, *pincers*, *pinchers*, *tongs*, *snuffers*, *trowsers*, *pantaloons*.

Some plural forms have a different meaning from the singular forms; as, *remains* (dead body), *manners* (behavior), *letters* (literature), *morals* (character), *vespers* (evening service), *matins* (morning service), *goods* (property), *arms* (weapons), *colors* (flag), *reins* (lower part of the back), *greens* (young plants used as food), *spectacles* (optical instruments).

Corps is written alike in both numbers; but in the singular it is pronounced *core*, and in the plural *cores*.

Wages is plural. The singular *wage* has been used.

Odds is both singular and plural; as, "All the *odds* between them has been."—*Locke*. "On which side the *odds* lie."—*Id*.

Pains (labor) is used as singular and plural, but more commonly as singular; as, "No *pains* is taken."—*Pope*. "Your *pains* have sowed and tilled."—*Dryden*. "My *pains* is sorted."—*Shakespeare*. "Your *pains* are registered."—*Id*.

Means (instrument) is both singular and plural; as, "By *this means*," "by *these means*." The singular form *mean* is sometimes, though rarely, used; as, "You may be able by *this mean* to review."—*Coleridge*. "The most effectual *mean*."—*J. Q. Adams*.

Amends is singular and plural.

News is singular and plural, but commonly singular; as, "*News were brought to the queen.*"—*Hume*. "*Hear these ill news.*"—*Shakespeare*. "*This news distracts me.*"—*Id.* "*Evil news rides fast.*"—*Milton*.

Alms is plural; it has been used as singular; as, "*A just demand of an alms.*"—*Swift*.

Summons and *gallows* are singular and have the plural *summonses* and *gallowses*.

Bellows is both singular and plural: as, "*Like a bellows.*"—*Dryden*. "*A pair of bellows.*"—*Tatler*.

Jeans is a quantitive noun and singular. *Jean*, which is given in dictionaries as singular, is not used. *Chints* (more correctly *chintz*) is singular.

Molasses is a quantitive noun and singular, like *honey*.

Oats is plural; as, "*The oats have eaten the horses.*"—*Shakespeare*. The singular form *oat* is seldom used. To denote one we say a *grain of oats*.

Cattle is always plural.

Youth and *heathen* have regular plurals in *s*; as, "*Many unrough youths.*"—*Shakespeare*. "*A hundred youths.*"—*Dryden*. "*The ancient heathens.*"—*Addison*. But *youth* and *heathen* are often used in a collective sense; as, "*They hate us youth.*"—*Shakespeare*. "*Why do the heathen rage?*"—*English Bible*.

Cannon and *shot*, *ball*, *shell* (missile weapons) are often used in a collective or quantitive sense; as, "*Daily cast of brazen cannon.*"—*Shakespeare*. "*Stormed at with shot and shell.*"—*Tennyson*. "*Experiments made with one size of ball or shell.*"—*Dr. Hutton*. (*Gun*, *rifle*, *musket*, *mortar*, *pistol*, *bullet*, *bomb* are never used in this way.) When the idea of individuals prevails these words, except *shot*, which is both singular and plural, have the plural in *s*; as, "*Cannons overcharged.*"—*Shakespeare*. "*His cannons roar.*"—*Dryden*.

Brick, *stone*, *plank* are often used in a quantitive sense; as, "*This bridge will require a great quantity of brick, stone, plank, and lime.*"

Fish has the plural *fishes*; as, "*There are fishes that have wings.*"—*Locke*. But *fish* is often used in a collective sense; as, "*As fish are in a pond.*"—*Shakespeare*.

Trout, *herring*, *shad*, *mackerel*, *turbot*, *flounder*, etc., are often used in a plural or collective sense; as, "*The herring approach the shores.*"—*Baird*. But these words have also the plural in *s*; as, "*Myriads of herrings.*"—*Baird*. "*Method of catching herrings.*"—*J. G. Wood*. "*Trouts and salmons swim against the stream.*"—*Bacon*. "*And speckled mack'rels graze the meadows fair.*"—*Gay*. "*Roaches recover strength.*"—*Izaak Walton*. "*Star-fishes.*"—*Agassiz*.

The tendency is to use the names of species like the generic word *fish*, the plural form in *s* being used when there is an idea of individuals, the other form being used when the noun is employed in a collective or a quantitative sense.

Fowl and the names of some species of fowls are used in a similar way; as, "We dined on *fish* and *fowl*."—*Johnson*. "Beef comprehends in it the quintessence of *partridge* and *quail* and venison and *pheasant* and plum-pudding and custard."—*Swift*. Here *fish*, *fowl*, *partridge*, *quail*, *pheasant*, like *beef* and *venison*, are used in a quantitative sense. When there is an idea of individuals the plural form in *s* is used; as, "The *plovers* head the list of waders."—*J. G. Wood*.

Such names of sciences as *mathematics*, *ethics*, *optics*, *acoustics*, *mechanics*, *metaphysics*, *politics*, *pneumatics*, *hydrostatics*, though originally plural, are now generally construed as singular; as, "Ethics is the science of the laws which govern our actions as moral agents."—*Sir W. Hamilton*. "Mathematics has not a foot to stand on which is not purely metaphysical."—*De Quincey*. "It [mechanics] may treat of space either by a direct consideration of its properties or by a symmetrical representation."—*Whewell*.

Horse and *foot* denoting horse-soldiers and foot-soldiers are plural; as, "The army consisted of five hundred *horse* and five thousand *foot*."

Sail when it denotes a collection of ships is plural; as, "The fleet consisted of forty *sail*."

Head is sometimes plural; as, "Thirty thousand *head* of swine."—*Addison*.

Most compounds form their plural regularly, by adding *s* to the singular; as, *handful*, *handfuls*; *cupful*, *cupfuls*; *maid-servant*, *maid-servants*; *outpouring*, *outpourings*.

But sometimes the *noun* of the compound, when it comes first, is treated as if not coalescing with the other parts, and the *s* is added to the simple noun, and not to the end of the compound word; as, *father-in-law*, *fathers-in-law*; *court-martial*, *courts-martial*; *knight-errant*, *knights-errant*; *cousin-german*, *cousins-german*; *billet-doux*, *billets-doux*; *hanger-on*, *hangers-on*; *aide-de-camp*, *aides-de-camp*.

Man-servant changes both the simple words; as, *men-servants*. So *women-servants*, *Knights Templars*.

Compounds generally retain the irregular plurals of the simple words; as, *gentleman*, *gentlemen*; *bondwoman*, *bondwomen*. *Musselman*, *German*, *Turcoman*, etc., not being compounds of *man*, should have the regular plural; as, *Musselmans*, not *Musselmen*.

Proper names take the plural form when two or more persons of the same name are classed together; as, "*The Mortons*." So when

a title, such as *Miss, Mr., etc.*, is prefixed; as, "*The Miss Mortons,*" "*The Mr. Mortons,*" "*The Dr. Mortons,*" "*The Mrs. Mortons.*"

Remark.—Some writers, not of the highest class, imitate the French construction, and give the plural form to the title only; as, "*The Misses Morton.*" Some give the plural form to both the name and the title; as, "*The Misses Mortons.*" No classical author makes use of either of the two latter forms.* Some grammarians say that when the title is preceded by a numeral the name is pluralized, but that without a numeral the title is pluralized; as, "The two Miss Mortons;" "The Misses Morton." In classical usage there is no foundation for this distinction. The following examples show the correct form: "The Miss Flamboroughs."—*Goldsmith*. "The Miss Hornecks."—*Washington Irving*. "The Miss Browns."—*Maria Edgeworth*. "The Miss Braughtons."—*Miss Burney*. "The Miss Berrys."—*Sidney Smith*. "The Miss Lucases and the Miss Bennets."—*Miss Austin*. "The Master Crummleses."—*Dickens*. "The four Miss Rubricks;" "The Miss Bertrams."—*Sir Walter Scott*. "The six Miss Rowbolds."—*Byron*. "The Miss Gandishes."—*Thackeray*. "The Miss Burtons."—*Bulwer*. "The Miss Montgomerys."—*T. Moore*. "The Miss Harpers."—*Miss Yonge*. "If there are Mr. Egertons there must be Miss Grahams to suit them."—*Miss Sewell*. "May there not be Sir Isaac Newtons in every science?"—*Dr. Watts*. "Duchesses and Lady Marys."—*Pope*. "The Miss Hills."—*T. Campbell*. "Were he twenty Sir John Falstaffs."—*Shakespeare*. "The two Mr. Wellers."—*Dickens*. "Are there any Miss A—s at Bromburg?"—*Hood*. "One of the Prince Radziwils."—*Hood*. "The Honorable Miss Holme-Pierrepoints."—*Miss A. B. Edwards*. "The Madame Denises;" "Abbé Mignots."—*Carlyle*. "The Miss Bailies."—*J. G. Lockhart*. "The Miss Grants."—*Prof. Wilson*. "The two Miss Towardsins."—*Chesterfield*. "Three Dr. Swifts, two Lady Bridgewater."—*Pope*. "The Miss Fords."—*Miss Kavanagh*. "Fifty Mrs. Ellisons."—*Fielding*. "Where we found the two Mrs. W—s and the three Miss Allens."—*Sir James Mackintosh*. "The Miss Halls."—*Miss Landor*. "One of the Miss Germaines."—*Macaulay*. "The Lord Strutts."—*Arbutnot*. "If it rained Duke Georges nine days."—*Carlyle*. "The Miss Dodsons."—*Author of Adam Bede*. "The two Miss Pecksniffs being a pretty good match for the three Miss Chuzzlewits."—*Dickens*. In the following passages Mr. Dickens ridicules the affected form which some modern writers use: "The Miss Crumptions, or to quote the authority of the inscription on the garden-gate of Minerva House, Hammersmith, the Misses Crumpton." "I beg to be kindly remembered to Count D'Orsay and to your nieces. I was going to say 'the Misses Power,' but it looks so like the blue-board at a Ladies' School that I stopped short."

The name and the title may be considered as forming one compound noun, as the two words do in *John Smith* or *the John Smiths*. Or the title may sometimes be considered as an adjective; thus, the word *Miss* comprehends the ideas expressed by the words *unmarried* and *female*.

If a title is used with two or more different names, it is made plural; as, "Misses Julia and Maria Morton;" "The Lords Oxford and Chesterfield." With the title *Messrs.*, borrowed from the French, the name remains singular; as, "The Messrs. Morton."

Many nouns taken unchanged from foreign languages retain the plural form of the languages from which they have been taken.

*In some of his earlier works Irving employed the French form, as in "Tales of a Traveler," published in 1824. In his "Oliver Goldsmith," published in its present form in 1849, we find the classical expression "The Miss Hornecks."

Some of these nouns take also the English form of the plural; as is shown in the following table:

1. SINGULAR IN *US*, PLURAL IN *I*.

SINGULAR.	PLURAL.	SINGULAR.	PLURAL.
Alumnus,	alumni.	Hippopotamus,	{ hippopotami, hippopotamuses.
Calculus,	calculi.	Incubus,	{ incubi, incubuses.
Colossus,	{ colossi, colossuses.	Nucleus,	nuclei.
Focus,	foci.	Polypus,	polypi.
Fungus,	{ fungi, funguses.	Radius,	radii.
Genius,	{ genii, geniuses.	Sarcophagus, . .	sarcophagi.
Magus,	magi.	Stimulus,	stimuli.
		Tumulus,	tumuli.

Apparatus has the plural *apparatus*. *Hiatus* has the plural *hiatus*. *Genus* has the plural *genera*.

2. SINGULAR IN *UM* OR *ON*, PLURAL IN *A*.

SINGULAR.	PLURAL.	SINGULAR.	PLURAL.
Addendum, . . .	addenda.	Gymnasium, . .	{ gymnasia, gymnasiums.
Animalculum, {	animalcula, animalcules.	Mausoleum, . .	{ mausolea, mausoleums.
Aphelion,	aphelia.	Medium,	{ media, mediums.
Arcanum,	arcana.	Memorandum, {	memoranda, memorandums.
Automaton, . . .	{ automata, automatons.	Perihelion, . . .	perihelia.
Criterion,	criteria.	Phenomenon, . .	phenomena.
Datum,	data.	Postulatum, . .	postulata.
Desideratum, . .	desiderata.	Scholium,	{ scholia, scholiums.
Effluvium,	effluvia.	Speculum,	specula.
Emporium,	emporia.	Stratum,	strata.
Encomium,	{ encomia, encomiums.		
Erratum,	errata.		

3. SINGULAR IN *IS*, PLURAL IN *ES*.

SINGULAR.	PLURAL.	SINGULAR.	PLURAL.
Amanuensis, . .	amanuenses.	Hypothesis, . . .	hypotheses.
Antithesis,	antitheses.	Ignis fatuus, . .	ignes fatui.
Analysis,	analyses.	Metamorphosis,	metamorphoses.
Axis,	axes.	Oasis,	oases.
Basis,	bases.	Parenthesis, . .	parentheses.
Crisis,	crises.	Phasis,	phases.
Diæresis,	diæreses.	Synthesis,	syntheses.
Ellipsis,	ellipses.	Thesis,	theses.

4. SINGULAR IN *IS*, PLURAL IN *IDES*.

SINGULAR.	PLURAL.	SINGULAR.	PLURAL.
Aphis,	{ aphides, aphids.	Chrysalis,	{ chrysalides, chrysalids.
Cantharis,	cantharides.	Ephemeris,	ephemerides.

5. SINGULAR IN *EX*, PLURAL IN *CES*.

SINGULAR.	PLURAL.	SINGULAR.	PLURAL.
Apex,	{ apices, apexes.	Helix,	{ helices, helixes.
Appendix,	{ appendices, appendixes.	Index,	{ indices, indexes.
Calx,	{ calces, calxes.	Radix,	radices.
Calyx,	{ calyces, calyxes.	Vertex,	vertices.
		Vortex,	{ vortices, vortexes.

6. SINGULAR IN *A*, PLURAL IN *Æ*.

SINGULAR.	PLURAL.	SINGULAR.	PLURAL.
Alumna,	alumnæ.	Larva,	larvæ.
Formula,	{ formulæ, formulas.	Nebula,	nebulæ.
Lamina,	laminæ.	Scoria,	scoriæ.
		Vertebra,	vertebræ.

7. SINGULAR IN *A*, PLURAL IN *ATA*.

SINGULAR.	PLURAL.	SINGULAR.	PLURAL.
Dogma,	{ dogmata, dogmas.	Stigma,	{ stigmata, stigmas.

8. SINGULAR IN *ES*, PLURAL IN *ES*.

SINGULAR.	PLURAL.	SINGULAR.	PLURAL.
Series,	series.	Superficies,	superficies.
Species,	species.		

9. HEBREW PLURALS IN *IM*.

SINGULAR.	PLURAL.	SINGULAR.	PLURAL.
Cherub,	{ cherubim, cherubs.	Seraph,	{ seraphim. seraphs.

10. ITALIAN PLURALS IN *I*.

SINGULAR.	PLURAL.	SINGULAR.	PLURAL.
Bandit,	{ banditti, bandits.	Cicerone,	ciceroni.
Conversazione,	conversazioni.	Dilettante,	dilettanti.
		Virtuoso,	virtuosi.

11. FRENCH PLURALS.

SINGULAR.	PLURAL.	SINGULAR.	PLURAL.
Beau,	{ beaux, beaus.	Madame,	mesdames.
		Monsieur,	messieurs.

Remarks.—1. *Genius*, which is sometimes written *genie*, has the plural *geniū* when aerial spirits are meant; but *geniuses* when persons of genius are intended.

2. Instead of *animalculum* the English form *animalcule* is now generally used. The plural form *animalculæ* is sometimes employed; but this is not correct.

3. *Index* has *indices* when referring to algebraic quantities; but *indexes* when pointers or tables of contents are intended.

4. *Messrs.*, from the French *Messieurs*, is used as the plural of *Mr.*

5. *Cherubims* and *seraphims* are sometimes found as the plural of *cherub* and *seraph*. This is making a double plural and should be avoided.

6. *Stamen* has *stamens* when referring to the organs of a flower and *stamina* when meaning foundation.

7. Some words derived from foreign languages have no singular; as, *antipodes*, *regalia*, *aborigines*, *paraphernalia*, *credenda*, *literati*, *minutiæ*. So *vertebrata*, *infusoria*, and some other scientific terms.

EXERCISES.

1. Tell the plural form of each of the following words:

Table, door, chair, step, window, stove, oven, shovel, star, sun, moon, plant, candlestick, monarch, farmer, face, place, case.

Box, fox, miss, wish, lash, lass, loss, inch, watch, atlas.

Volcano, hero, cargo, veto, calico, potato, buffalo, memento, mulatto, manifesto, octavo, motto.

Folio, bagnio, seraglio, punctilio, nuncio, bamboo, cuckoo, cameo.

Story, history, mystery, lady, baby, fancy, study, duty, cherry, berry, theory, fury, ally, sty, entry.

Day, play, chimney, alley, essay, ray, turkey, kidney, galley, valley.

Calf, self, beef, leaf, sheaf, shelf, life, grief, hoof, brief, roof, chief.

Child, ox, man, woman, tooth, foot, goose, mouse, louse, die, penny, brother.

Handful, spoonful, cupful, sister-in-law, mother-in-law, aide-de-camp, commander-in-chief, court-martial.

Deer, sheep, swine, vermin, means, odds, news.

Alumnus, focus, fungus, genius, magus, radius, tumulus, nucleus, genus, apparatus.

Addendum, arcanum, criterion, erratum, memorandum, stratum, phenomenon, medium.

Amanuensis, antithesis, axis, basis, crisis, ellipsis, hypothesis, metamorphosis, oasis, thesis, chrysalis, parenthesis, ignis fatuus.

Apex, appendix, calyx, index, vertex, vortex.

Lamina, formula, larva, nebula, vertebra, stamen, series, species, cherub, seraph, bandit, virtuoso.

2. Correct the errors in the following:

Negros, heros, folioes, volcanos, punctilioes, cargos, calicos, mottos.

Ladys, storys, glorys, babys, berrys, studys, cherrys, chimnies, vallies, turkies, monkies.

Sheafs, thieves, elfs, staffs, deers, sheeps, vermins, swines.

Father-in-laws, brother-in-laws, court-martials, commander-in-chiefs, knight-errants, hanger-ons, Mussulmen.

Two cups full of water, three spoons full of milk, five hands full of sand, three thimbles full of wine.

Note.—These expressions are correct if we mean two separate cups filled with water, etc.

The Misses Smith, the Masters Smith, the two Misses Bell, the Ladies Mary, the five Misses Brown.

Alumnuses, maguses, radiuses, tumuluses, the genuses of plants, erratums, datums, stratums. One strata of coal. They were alarmed at this phenomena.

Antithesises, basises, crises, oasises, thesises, aphisés, chrysalises, larvas, nebulas, serieses, speciesses, cherubims, seraphims.

GENDER.

GENDER is a property of nouns founded on the distinction of sex.

There are four genders; the *masculine*, the *feminine*, the *common*, and the *neuter*.

Nouns which denote *males* are of the MASCULINE GENDER; as, *man, boy, lion, he*.

Nouns which denote *females* are of the FEMININE GENDER; as, *woman, girl, lioness, she*.

Nouns which denote living beings *without reference to sex* are of the COMMON GENDER; as, *parent, cousin, sheep, I, who*.

Nouns which denote *things without sex* are of the NEUTER GENDER; as, *tree, paper, book, it*.

In some languages adjectives vary their terminations on account of the gender of the nouns to which they belong; but this is not the case in English, and the only practical question connected with the gender of a noun is whether *he, she, or it* should be used to represent the object.

Remarks.—1. Observe that the word *gender* does not mean *sex*. It is a grammatical term applied to the *names* of objects, while *sex* belongs to the *objects* themselves. There are only two sexes, but there are four distinctions of nouns arising from sex.

2. The word *neuter* means *neither*. The neuter gender includes the names of those objects which are *neither* male nor female, or, in other words, have *no sex*.

The common gender includes those words that are *common* to both sexes, or, in other words, are applied *without reference to sex*. (See Note E.)

3. For some classes of living beings we have terms which are applied to every individual of the class without reference to sex, that is, nouns of the common gender; and also terms denoting the males and the females, that is, nouns of the masculine and feminine genders.

Thus, *sheep* is of the common gender, *ram* of the masculine, and *ewe* of the feminine.

4. For other classes we have nouns of the common gender only; and when we wish to denote the males or the females we join to the nouns of the common gender words that point out the sex of the objects.

Thus, *sparrow* is of the common gender, and *cock-sparrow* denotes the male, and *hen-sparrow* the female.

5. For other classes we have no nouns of the common gender, but only those which denote males and females.

Thus, *horse* is of the masculine and *mare* of the feminine gender; but there is no name applied to every individual in the class without reference to sex.

In such cases, if we wish to denote the whole class, we either

(a) Use both the masculine and the feminine nouns; as, "*Brothers and sisters* should love each other;" or,

(b) Employ a circumlocution; as, "*The children of the same parents* should love each other;" or,

(c) Use the name applied to that sex, whether male or female, to which the attention is most frequently directed, to include the whole class. Thus when we say, "*Horses* are graminiverous animals," we include *mares*; and when we say, "*Geese* are noisy," we include *ganders*.

EXAMPLES.

1. Words which are applied to every individual in the class without reference to sex, the male and the female being denoted by other words.

COMMON.	MASCULINE.	FEMININE.	COMMON.	MASCULINE.	FEMININE.
Person,	. . . man,	. . . woman.	Hog,	. . boar,	. . sow.
Child,	. . . . son,	. . daughter.	Deer, . . {	buck,	. . doe.
Parent,	. . . father,	. mother.		stag,	. . hind.
Fish,	. . . . . milter,	. spawner.		hart,	. . roe.
Bird or fowl,	cock,	. . hen.	Sheep,	. . ram,	. . ewe.

2. Names applied to every individual in the class, other words being connected with the name of the object to denote the sex.

COMMON.	MASCULINE.	FEMININE.
Relative,	. . . . . male relative,	. . . . . female relative.
Servant,	. . . . . man-servant,	. . . . . maid-servant.
Sparrow,	. . . . . cock-sparrow,	. . . . . hen-sparrow.
Goat,	. . . . . he-goat,	. . . . . she-goat.
Turkey	. . . . . turkey-cock,	. . . . . turkey-hen.

3. Different words applied to each of the sexes, no term common to both being in use.

MASCULINE.	FEMININE.	MASCULINE.	FEMININE.
Bachelor	maid.	Horse,	mare.
Beau,	belle.	Husband,	wife.
Boy,	girl.	King,	queen.
Bridegroom,	bride.	Lad,	lass.
Brother,	sister.	Lord,	lady.
Bull,	cow.	Nephew,	niece.
Bullock <i>or</i> steer,	heifer.	Sir,	madam.
Drake,	duck.	Sloven,	slut.
Friar [monk],	nun.	Uncle,	aunt.
Gander,	goose.	Wizard,	witch.

To this class belong the following, in which the feminine noun is formed by changing the termination of the masculine. They are chiefly appellations derived from offices and occupations.

The feminine termination *ess* is the regular English termination; the other feminine terminations belong to foreign languages.

MASCULINE.	FEMININE.	MASCULINE.	FEMININE.
Abbott,	abbess.	Heir,	heiress.
Actor,	actress.	Host,	hostess.
Adulterer,	adulteress.	Hunter,	huntress.
Arbiter,	arbitress.	Instructor,	instructress.
Baron,	baroness.	Jew,	Jewess.
Benefactor,	benefactress.	Lion,	lioness.
Caterer,	cateress.	Marquis,	marchioness.
Chanter,	chantress.	Master,	mistress.
Conductor,	conductress.	Mayor,	mayoress.
Count, }	countess.	Patron,	patroness.
Earl, . }		Peer,	peeress.
Dauphin,	dauphiness.	Poet,	poetess.
Deacon,	deaconess.	Priest,	priestess.
Duke,	duchess.	Prince,	princess.
Elector,	electress.	Prior,	prioress.
Embassador,	embassadress.	Prophet,	prophetess.
Emperor,	empress.	Protector,	protectress.
Enchanter,	enchantress.	Shepherd,	shepherdess.
Giant,	giantess.	Songster,	songstress.
God,	goddess.	Sorcerer,	sorceress.
Governor,	governess.	Tiger,	tigress.

MASCULINE.	FEMININE.	MASCULINE.	FEMININE.
Traitor,	traitress <i>or</i> traitoress.	Infante <i>or</i> infant,	infanta.
Tutor,	tutoress <i>or</i> tutress.	Signor,	signora.
Viscount, . . .	viscountess.	Czar,	czarina
Votary,	votaress <i>or</i> votress.	Don,	donna.
Sultan,	sultanness <i>or</i> sultana.	Testator,	testatrix.
Administrator,	administratrix.	Hero,	heroine.
Executor, . . .	executrix.	Landgrave, . . .	landgravine.
Equestrian, .	equestrienne.	Margrave,	margravine.
William, . . .	Wilhelmina.	George,	Georgiana.
Henry,	Henrietta.	Charles,	Charlotte.

To these add *widower*, *widow*; the masculine in this case being formed from the feminine.

Remarks.—1. The sex of the lower animals is generally, and that of young children often, disregarded, the pronoun *it* being applied to them; as, “The dog seized the snake and killed *it*;” “They dosed the child with drugs till they killed *it*.”

2. Sometimes a whole species of the lower animals is regarded as male or as female from the most prominent characteristics of the species as compared with those of the human race; as, “Go to the ant, thou sluggard; consider *her* ways and be wise.” Here the ant is spoken of as female on account of its possessing the domestic and industrious habits which the writer supposes to belong to females of the human race.

3. Nouns denoting office, occupation, character, etc., are generally of the common gender, having no reference to sex. Thus *painter* means a *person* that paints, not a *male* person that paints, and there is no need of the word *paintress*; *editor* means a *person* that edits, and there is no need of the word *editress*; *writer* means a *person* that writes, and we need *writress* no more than we need *readress*. Some persons are so fond of the feminine termination that they even propose to introduce such words as *teachress*. Why then should we not have *physicianess*, *patientess*, *wretchess*, *neighboress*, *companianness*, *sinneress*, *traveleress*? Why should not the lover speak of a charming *creaturess* and a lovely *beingess*? Would it be surprising to hear some one speak of a woman as his *guidess*, *philosophress*, and *friendess*?

4. Though in reality no objects except animals have the distinction of sex, yet in *figurative* language inanimate objects are often regarded as distinguished by sex. Thus we say of the sun, “*He* is shining;” of the moon, “*She* is beautiful.”

5. When inanimate objects are represented as having sex the names of those which are distinguished for strength, power, or other qualities of the male sex are regarded as masculine; and the names of those distinguished for beauty, loveliness, or other feminine qualities are considered as feminine. Thus *sun*, *death*, *time*, *winter*, *war*, *anger* are masculine; and *moon*, *earth*, *nature*, *virtue*, *spring*, *peace*, *health* are feminine.

6. A collective noun, when used properly as such, that is, when it denotes a *collection* of objects regarded as one body, is neuter; as, “The army destroyed every thing in *its* course.”

EXERCISES.

1. Tell the gender of each of the following nouns :

Hero, man, woman, countess, candle, bench, window, ewe, lamp, master, scissors, belle, goose, watch, cousin, parent, fool, clock, quadruped, bird, turkey, wisdom, marquis, animal, teacher, neighbor.

2. Name the feminine corresponding to each of the following masculine nouns :

Father, prince, king, lion, lord, nephew, priest, boy, man, friar, executor, shepherd, don, master, earl, count.

3. Name the masculine corresponding to each of the following feminine nouns :

Baroness, marchioness, heroine, duchess, countess, niece, aunt, prophetess, widow, daughter, duck, roe, heiress, sultana, witch.

CASE.

CASE is that property of nouns which denotes their *relation* to other words.

There are three cases; the *nominative*, the *possessive*, and the *objective*.

I. NOMINATIVE CASE.

The NOMINATIVE CASE is the case of a noun employed as the subject of a finite verb; as, "*John runs*;" "*The dog was killed*;" "*I write*;" "*He runs*."

Remarks.—1. The subject of a verb denotes that of which something is affirmed. It may usually be known by its forming the answer to the question made by putting *who* or *what* before the verb. Thus, if we ask, "*Who runs*?" the answer will be "*John*;" if we ask, "*What was killed*?" the answer will be "*The dog*." *John* and *dog*, then, are in the nominative case.

2. There are a great many different relations; but there are only three forms; and that only in pronouns, the nominative and the objective being alike in other nouns. Therefore the same form must sometimes be employed to express more than one relation. *Nominative* means naming, and when we merely name an object we put the name in the nominative, or naming, case. And every relation not expressed by one of the other cases is expressed by the nominative case. Thus the noun is in the nominative case when it is independent of any verb or when it is in the predicate and is not the object of a transitive verb or a preposition; as, "*Jane, Mary has come*;" "*John is a student*." "*It is I*."

EXERCISES.

1. Tell which of the following nouns are in the nominative case. (The words in italics are verbs):

Peter *whistles*. Jane *sings*. You *sing*. Mary *sings* sweetly. I *saw* a bear. The horse *gallops*. Birds *fly* in the air. Whales *swim* in the

sea. Josephine *is* beautiful. Benjamin *went* to town. Charles *is* attentive. You *read* well. The traveler *killed* the robber. George *saw* a deer. Thomas *ran* fast. The snake *bit* the dog. The elephant *is* large. The robber *was killed* by the traveler. James *has come*. Jane *writes* well. Who *was* here?

2. Put a noun in the nominative case in each of the following blanks.

.... learns rapidly. saw the boy. is here. has read the book. is diligent. is lovely. plays well. deserves praise. will triumph. crossed the river. go to school. went into the house. has recited sees us. is very warm. are ripe. defeated Pompey. runs.

II. POSSESSIVE CASE.

The POSSESSIVE CASE is the case of a noun employed to denote the object as possessor; as, "*John's* hat;" "*My* hat;" "*His* hat;" "*Whose* hat?"

The possessive case does not always indicate actual possession; it may indicate possible or intended possession. Thus *children's hats* denote such hats as usually belong to children, or such hats as they are expected to possess. Books, inventions, discoveries, etc., are represented as belonging to those who produced them; as, "*Milton's Paradise Lost*;" "*Day's blacking*."

The possessive case in the singular number is usually formed by adding *s* preceded by an apostrophe (') to the nominative; as, *William, William's; boy, boy's*.

When the nominative plural ends in *s* the possessive plural is formed by adding the apostrophe only; as, *boys, boys'*.

When plural nouns do not end in *s* they form their possessive by taking both the apostrophe and *s*; as, "*Men's* hats."

When the nominative singular and the nominative plural are alike some place the apostrophe after the *s* in the possessive plural to distinguish it from the possessive singular; as, *singular, deer's; plural, deers'*.

When the nominative ends with the sound of *s* or *z* the *s* of the possessive case is sometimes omitted, especially if the next word begins with the sound of *s* or *z*; as, "*Archimedes' screw, for conscience' sake, Jesus' name*."

On this subject no definite rule can be given. If the addition of *s* would not produce a decidedly disagreeable sound, the regular form should be used; as, "*James's stories, Chambers's Journal, The witness's oath*."

It is often better to use the objective with *of*; as, "The works of Euripides," instead of "Euripides's works."

By poetic license omission of the *s* is more common in poetry than in prose.

The rule has been laid down that the *s* should not be added to any common noun ending with the sound of *s*; but no good speaker would ever say, "The *prince*' father," "Her *niece*' conduct," "A *mouse*' teeth," "That *horse*' mane."

The ancient form of the possessive was *es* or *is*; as, "The knightes tale"—*Chaucer*; "My *fadris* house"—*Wiclif*. The apostrophe, which word literally means a *turning away*, marks the turning away, or removal, of the *e* or *i*.

In compound words the sign of the possessive case is placed at the end; as, "His *father-in-law*'s horse;" "The *knight-errant*'s adventure."

Note.—Remember that the *plural* sign is not placed at the end; as, "The two *fathers-in-law* met in the street;" "The two *knight-errant* had a romantic adventure."

EXERCISES.

1. Name six nouns in the possessive case.
2. Write or spell the possessive case of each of the following words:

Man, boy, girl, women, men, boys, girls, John, James, Thomas, beauty, author, master, mistress, councilman, alderman, aldermen, ladies, governor, president, dandy, coquette, apothecary, physician, villain, aide-de-camp, cousin-german, sister-in-law, mother-in-law, man-servant.

III. OBJECTIVE CASE.

The OBJECTIVE CASE is the case of a noun employed as the object of a transitive verb in the active voice or of a preposition; as, "John struck *William*," "John hit *me*;" "Thomas is lying on the *bed*."

Here *William* is the object of *struck*, which is a transitive verb in the active voice; *me* is the object of the verb *hit*; *bed* is the object of the preposition *on*.

Remarks.—1. The object may generally be known by its forming the answer to the question made by putting *whom* or *what* after the verb or preposition. Thus, "John struck *whom*?" Answer: *William*. "Thomas is lying on *what*?" Answer: The *bed*.

2. The word *object* in the definition has not the same meaning that it has when we say, "A noun is the name of an object," or "All the objects in the universe." It denotes that to which the action or relation is directed.

EXERCISES.

1. Tell which of the following names are in the objective case. (The transitive verbs are in capital letters, and the prepositions in italics):

“The snake bit the dog.”

The noun *dog* is in the objective case, because it is the object of the transitive verb *bit*.

The snake BIT the dog. The wolf BIT the horse. John THREW a stone. The stone STRUCK me. I looked *at* him. Ada is *above* us. James THREW an apple. George went *into* the house. James ran *up* the street. Birds fly *in* the air. The storm DESTROYED the house. Thomas STUDIES grammar. Mary READ the book. Ellen fell *into* the water. William SAW Harriet. Florence WROTE a letter. Minnie is *under* the tree. Frank went *from* Louisville *to* Mobile. Jonathan lives *in* Boston. The cat jumped *from* the chair. The dog CHASED the deer.

2. Put a noun in the objective case in each of the following blanks:

John sees William caught Eliza reads Samuel found Edward received Ellen has Margaret loves The boy killed John broke Sarah ate Annie wrote Edgar hurt Simon threw The frost injured The horse kicked The wolf tore Theodore whittled Mary saw Jane drank

3. Tell the case of each of the following nouns. (The transitive verbs are in capitals, and the prepositions in italics):

“Henry whipped Emma’s horse.”

Henry is in the nominative case, because it is the subject of the verb *whipped*.

Emma’s is in the possessive case, because it denotes Emma as possessor.

Horse is in the objective case, because it is the object of the verb *whipped*.

Henry WHIPPED Emma’s horse. Albert WHIPPED my horse. Julia came *with* me. Martha came *with* Julius. Aaron LOST the book. Rain REFRESHES the earth. Grace LOST Mary’s ball. Thomas’s dog CAUGHT a rabbit. His dog CAUGHT a squirrel. Mary’s cat CAUGHT a rat. Alfred PLACED Jane’s bonnet *on* the chair. Edmund’s horse BROKE the bridle. Edgar FOUND the man’s knife. Edmund FOUND our turkey. The oxen DRAW the wagon. The dentist EXTRACTED Fanny’s tooth. Sarah HAS a pen. Anne’s brother LOVES flowers. The officer PUT the prisoner *in* jail.

PERSON.

PERSON is that property of nouns which denotes relation to the act of speaking.

Thus *I* denotes the person speaking, *thou* or *you* the person spoken to, and *he, she, it* objects spoken of.

Person is regarded in grammar because the form of the verb varies with the person of the subject; as, "*I walk, thou walkest, he walks.*"

There are three persons; the *first* person, the *second* person, and the *third* person.

A noun that denotes the person speaking is of the *first person*, a noun that denotes the person spoken to is of the *second person*, and a noun that denotes an object spoken of is of the *third person*.

I (plur. *we*) is the only word that is in itself of the first person.

Thou (plur. *you*) is the only word that is in itself of the second person.

He, she, it (plur. *they*) and all nouns (except *I, we, thou, you*) when employed as the subjects of verbs are of the third person.

A relative pronoun is of the first person when denoting the person speaking, of the second person when denoting the person spoken to, and of the third person when denoting an object spoken of; as, "*I who walk, thou who walkest, O man who walkest, he who walks, the man who walks.*"

Remarks.—1. The word *person* originally signified the *mask* which Roman actors wore on the stage; then it was used to denote the *character* represented by the actor; then *any* character; then the *man* that bore the character; then *any* man or human being. It is in this last sense that we now ordinarily use the word. But the grammatical term *person* denotes the *character* that the noun bears in relation to the act of speaking. When we say, "The first *person* denotes the *person* speaking," we use the same word in two different senses.

2. When the speaker joins to *I* his name or some other word denoting him the word that is joined is generally said to be of the first person, as in "*I, the governor, proclaim.*" But in this sentence *I* is the only word that affects the form of the verb, and it is of no practical use to attribute person to *governor*. Indeed, if person is to be attributed to *governor* at all, the word is rather of the third person than of the first. The sentence is equivalent to "*I, who am the governor, proclaim,*" "*I, who am he that governs, proclaim.*" "*I, John Smith, the man that built the house.*" Here *man* is said to be of the first person; but without doing violence to the meaning *he* might be employed instead of *man*, as, "*I, John Smith, he that built the house.*"

EXERCISES.

1. Tell the person of each of the following nouns :

I spoke. You listened. Ida heard. Charles rode. Thou runnest. He flies. She flies. Martha is singing. Andrew is writing. It cries. Thou art jesting. I wish. Thou wishest. Henry wishes. You say.

2. Tell the person of each of the following relative pronouns :

He who studies will learn. The boy that studies will learn. You that study will learn. O lady, who art as good as fair! O villain, who seekest to destroy me! Thou sun that rollest above! O Thou who hearest the mourner's prayer!

DECLENSION.

DECLENSION is the regular arrangement of a noun according to its cases and numbers.

1. BOY.

EXAMPLES.

2. LADY.

SINGULAR.		PLURAL.	SINGULAR.		PLURAL.
<i>Nominative,</i>	boy;	boys;	<i>Nominative,</i>	lady;	ladies;
<i>Possessive,</i>	boy's;	boys';	<i>Possessive,</i>	lady's;	ladies';
<i>Objective,</i>	boy.	boys.	<i>Objective,</i>	lady.	ladies.

3. MAN.

4. FOX.

<i>Nominative,</i>	man;	men;	<i>Nominative,</i>	fox;	foxes;
<i>Possessive,</i>	man's;	men's;	<i>Possessive,</i>	fox's;	foxes';
<i>Objective,</i>	man.	men.	<i>Objective,</i>	fox.	foxes.

PRONOUNS.

FIRST PERSON.

SECOND PERSON.

SINGULAR.		PLURAL.	SINGULAR.		PLURAL.
<i>Nom.</i>	I;	we;	<i>Nom.</i>	thou;	ye or you;
<i>Poss.</i>	my or mine;	our or ours;	<i>Poss.</i>	thy or thine,	your or yours;
<i>Obj.</i>	me.	us.	<i>Obj.</i>	thee.	you.

THIRD PERSON—*Masculine.*

THIRD PERSON—*Feminine.*

<i>Nom.</i>	he;	they;	<i>Nom.</i>	she;	they;
<i>Poss.</i>	his;	their or theirs;	<i>Poss.</i>	her or hers;	their or theirs;
<i>Obj.</i>	him.	them.	<i>Obj.</i>	her.	them.

THIRD PERSON—*Neuter.*

SINGULAR.		PLURAL.	
<i>Nominative,</i>	it;	<i>Nominative,</i>	they;
<i>Possessive,</i>	its;	<i>Possessive,</i>	their or theirs;
<i>Objective,</i>	it.	<i>Objective,</i>	them.

RELATIVE.

	SINGULAR.	PLURAL.	SINGULAR.	PLURAL.
<i>Nom.</i>	who;	who;	<i>Nom.</i> which;	which;
<i>Poss.</i>	whose;	whose;	<i>Poss.</i> whose;	whose;
<i>Obj.</i>	whom.	whom.	<i>Obj.</i> which.	which.

Remarks.—1. Where there are two forms of the possessive case one of them is used when the name of the thing possessed is expressed, the other when it is omitted. Thus, "That is *your* book, but this is *mine* (my book);" "This is *my* book, but that is *yours* (your book)." *Mine* and *thine* were formerly used before a vowel or silent *h*; as, "Blot out all *mine* iniquities." They are still so used in the solemn style.

2. These words, *mine*, *thine*, *hers*, *ours*, *yours*, *theirs*, are by some said to stand for the names of both the possessor and the thing possessed. This is not correct. The name of the thing possessed is *omitted* because it has been previously expressed or is easily understood. "This is my book, but that is John's." It would be as correct to say that *John's* in this sentence stands for both *John's* and *book* as to say that *yours* in the preceding remark stands for both *your* and *book*.

3. The *s* seems to have been added to *our*, *your*, *their*, and *her*, to give them the termination of the possessive case. The *er* is more easily reconciled to the absence of the possessive termination when the pronoun is placed before the name of the thing possessed than when it is not. *His* and *its* have the possessive termination, and the omission of the noun makes no change in their form. (*See* Note F.)

4. In the third person singular there is a pronoun for each of the three genders; but the pronouns of the first and second persons are of the common gender, these words having no reference to sex. The plural *they* is also, accurately speaking, of the common gender.

5. Originally, *thou* was the only pronoun used in addressing a single person; but from flattery or politeness *you* began to be used in such cases; and it has now entirely usurped the place of *thou* except in the solemn style. The Friends, or Quakers, still use *thou* in common discourse.

The plural *we* is often used for the singular *I* by kings, editors of periodical publications, public speakers, and others.

EXERCISES.

Tell the gender, person, number, and case of each of the following pronouns:

I [common gender, first person, singular number, nominative case],
me, him, us, her, she, ours, we, you, yours, them, your, they, mine, its,
it, hers, who, our, my, ours, whom, their, ye, theirs, he, his.

PARSING.

To PARSE a word is to tell its properties and office.

EXERCISES.

Parse the nouns in the following sentences. (The words in italics are prepositions, and those in capitals are transitive verbs):

- Rules.**—1. The subject of a finite verb must be in the nominative case.
2. The object of a transitive verb must be in the objective case.
3. The object of a preposition must be in the objective case.
4. A noun in the possessive case limits the application of another noun.

"I KNOW him."

I is a noun—the name of an object; of the class of nouns called personal pronouns—it is always of the same person; singular number—it denotes but one; common gender—it denotes objects without reference to sex; first person—it denotes the person speaking; nominative case—subject of the verb *know*.

Rule.—The subject of a finite verb must be in the nominative case.

Him is a noun—the name of an object; of the class of nouns called personal pronouns—it is always of the same person; singular number—it denotes but one object; masculine gender—it denotes a male; third person—it denotes the object spoken of; objective case—object of the transitive verb *know*.

Rule.—The object of a transitive verb in the active voice must be in the objective case.

"He HURT me."

He is a noun; personal pronoun; singular number; masculine gender; third person; nominative case—subject of the verb *hurt*.

Rule.—The subject of a finite verb must be in the nominative case.

Me is a noun; personal pronoun; singular number; common gender; first person; objective case—object of the transitive verb *hurt*.

"George HURT Jane."

George is a noun—the name of an object; proper noun—the name of an individual object; singular number—it denotes but one object; masculine gender—it denotes a male; third person—it denotes an object spoken of; nominative case—subject of the verb *hurt*.

Jane is a noun; proper; singular number; feminine gender; third person; objective case—object of the transitive verb *hurt*.

"He HELPS himself."

Himself is a noun—the name of an object; of the class of nouns called personal pronouns—it is always of the same person; compound personal pronoun—it is compounded of *him* and *self*; singular number; masculine gender; third person; objective case—object of the transitive verb *helps*.

Rule.—The object of a transitive verb in the active voice must be in the objective case.

"Peter DROVE his horse *from* John's barn."

His is a noun; personal pronoun; singular number; masculine gender; third person; possessive case—it denotes the person as possessor; it limits the application of the noun *horse*.

Rule.—A noun in the possessive case modifies another noun.

Note.—The word *horse* is applicable to any one of the whole class of horses; but the word *his* limits its application to a particular horse.

Barn is a noun, etc.; objective case—object of the preposition *from*.

Rule.—The object of a preposition must be in the objective case.

“He FINED the boy who BROKE the window.”

Who is a noun; of the class of nouns called relative pronouns—it makes a close connection of its proposition (who broke the window) with the noun *boy*; singular number; common gender; third person—it denotes an object spoken of; nominative case—subject of the verb *broke*.

Rule.—The subject of a finite verb must be in the nominative case.

“We DESPISE whom you FEAR.”

Whom is a noun—the name of an object; of the class of nouns called relative pronouns—it makes a close connection of its proposition (whom you fear) with the noun *person* understood; singular number; common gender; third person; objective case—object of the transitive verb *fear*.

Rule.—The object of a transitive verb in the active voice must be in the objective case.

Note.—The relative pronoun comes *before* the verb of which it is the object.

“The man FOUND what he WANTED.”

What is a noun—the name of an object; of the class of nouns called relative pronouns—it makes a close connection of its proposition (what he wanted) with the noun *thing* understood, etc.

“Whoever PURSUES pleasure WILL FIND pain.”

Whoever is a noun; relative pronoun—it makes a close connection of its proposition (whoever pursues pleasure) with the noun *he* or *person* understood; compound relative pronoun—compounded of *who* and *ever*, etc.

“Who HAS CUT this tree?” I CUT it.

Who is a noun—the name of an object; of the class of nouns called interrogative pronouns—it is used in asking a question; singular number;* common gender; third person; nominative case. (RULE.)

Note.—*Who* is equivalent to the noun *person* with the adjective *what*—*what person*. The statement made by some grammarians that *who* agrees in gender, person, and number with what they call the “subsequent,” meaning the word in the answer corresponding to *who*, is incorrect. *Who* is always of the third person, no matter what may be the person of the “subsequent,” and it may be in a different number from the “subsequent.” Thus, the question, “Who has cut this tree?” may be answered by “I cut it,” “We cut it,” “George and James cut it.”

* It is known to be in the singular number here by the fact that the verb *has cut* is in the singular.

If the speaker *supposes* that the answer will include more than one, he uses the plural form of the verb with *who*, but not because the "subsequent" is plural; for, contrary to his expectation, the answer may show only one. Thus, "Who have cut this tree?" "George cut it."

"We did not ATTACK you."

[Addressed by the editor of a newspaper to a single person.]

We is a noun; personal pronoun, etc.; plural number used for the singular; nominative case, etc.

You is a noun, etc.; plural number used for the singular; objective case, etc.

I KNOW him. He HURT me. George HURT Jane. He HELPS himself. Columbus DISCOVERED America. Peter DROVE his horse *from* John's barn. The rain DESTROYED the crop. Mary LOVES study. William HELPED Julius. Edward PUSHED Kate *over* the chair. The snow BROKE the tree.

William THREW a pen *at* me. Albert's cow ATE the corn. Jacob LOVED Joseph. Joseph's brothers DECEIVED Jacob. You DECEIVED me. The gardener PLUCKED the fruit *from* the tree. The man PULLED the boy *from* the tree.

James's horse KICKED him. Thomas THREW his ball *over* the fence. Thou KNOWEST me. The man BOUGHT hay *for* the horse. James Gordon PLANTED potatoes *in* April. Henry Morton LED the horse *to* water.

He FINED the boy who BROKE the window. I SEE the boy who BROKE my slate. I KNOW a boy that HAS a ball. The king who RESPECTS the laws MAKES his people happy. Mary TOOK the book which I BOUGHT.

The dog BIT the cat that CAUGHT the rat. The boy who READS instructive books GAINS knowledge. John KILLED the snake which BIT his dog. The man that ROBBED him SUFFERED punishment. I GAVE the book *to* him who HELPED me. I SEE the man who FOUND my knife.

We DESPISE whom you FEAR. We FEAR whom you DESPISE. The man FOUND what he WANTED. Thomas DOES what PLEASES his parents. He SEES what you SEE.

Whoever PURSUES pleasure WILL FIND pain. We LOVE whoever LOVES us. AVOID whatever INJURES another. Whosoever HATETH wisdom HATETH life. He HATES whomsoever thou LOVEST. He LOVES whomsoever thou HATEST.

Who KILLED that bird? Who GOT the medal? Who BUILT that house? Whose knife HAD you? Who SPOILED the book? Whose book HAVE you?

QUESTIONS FOR REVIEW.

Of what does etymology treat? Into how many classes are words divided? What is a part of speech? Name the parts of speech. What is a noun? What is a proper noun? A common noun? A collective noun? An abstract noun? A quantitative noun?

What is a pronoun? Into how many classes are pronouns divided? What is a personal pronoun? Name the personal pronouns. What are compound personal pronouns? Name the compound personal pronouns. For what are compound personal pronouns used?

What is a relative pronoun? What is the preceding noun called? What is a relative proposition? Name the relative pronouns. To what is *who* applied? To what is *which* applied? *That*? *What*? When is *that* a relative? Is the antecedent always expressed? What is a compound relative pronoun? When are compound relative pronouns used?

What is an interrogative pronoun?

When is *who* called an indefinite pronoun?

When may *as* be regarded as a relative pronoun? *Than*?

What is number? What does the singular number denote? What the plural number? What is the regular mode of forming the plural? When is *es* added? How do nouns ending in *o* form the plural? Nouns ending in *y*?

What is gender? What nouns are of the masculine gender? Of the feminine gender? Of the common gender? Of the neuter gender?

What is case? What is the nominative case? The possessive case? How is the possessive case in the singular number formed? In the plural number? What is the objective case?

What is person? When is a noun of the first person? Of the second person? Of the third person? What word is of the first person? What word is of the second person? What words are of the third person? When is a relative pronoun of the first person? Of the second person? When of the third?

What is declension?

ADJECTIVES.

An ADJECTIVE is a word joined to a noun to show the extent of its application or to denote some quality of the object; as, "A *good* boy, a *sweet* apple, *one* book, *this* man, *all* men."

CLASSES OF ADJECTIVES.

There are two classes of adjectives; *qualifying adjectives* and *limiting adjectives*.

A QUALIFYING ADJECTIVE denotes some quality belonging to the object; as, "A *bad* road, a *ripe* nut, a *violent* storm."

A LIMITING ADJECTIVE shows the extent of the application of the noun; as, "*One* book, *the* book, *the first* man, *that* thing, *forty* thieves."

Remarks.—1. A qualifying adjective not only denotes a quality belonging to the object, but at the same time it limits the application of the noun. Thus, the expression, “a *red* apple,” does not apply to so many objects as the word *apple* does; since there are not so many red apples as there are apples. The more adjectives we add to the noun, the fewer objects we include. The expression, “a *sweet, mellow, red* apple,” comprehends more qualities than “a *red* apple,” but does not extend to so many objects.

2. This is what is meant when it is said that adjectives increase the *comprehension* but diminish the *extension* of nouns. *Limiting* adjectives affect only the extension; the expression, *forty thieves*, does not *extend* to so many objects as the word *thieves* does, though it *comprehends* no more qualities.

3. Limiting adjectives used in counting and numbering are called *numeral* adjectives; as, *one, two, three*, etc.; *first, second, third*, etc.

Adjectives derived from proper names are sometimes called *proper* adjectives; as, *American*, from *America*.

4. The limiting adjectives, *each, every, either, neither, former, latter, some, other, any, one, all, such, none, this, that*, and the plural forms, *these, those*, are sometimes called *adjective pronouns*.

5. The reason given for this is that they sometimes belong to nouns, like adjectives, and at other times *stand for* nouns, like pronouns. Thus, in this sentence, “*Each* man has his faults,” *each* belongs to the noun *man*; but if *man* is omitted, it is said that *each* stands for *man*; as, “*Each* has his faults.”

6. But the omission of the noun can not change these adjectives to pronouns. Other adjectives might be called pronouns on the same grounds. Thus, *good* might be called a pronoun in this sentence, “*The good* may err,” because *persons* is omitted.

7 *This* and *that* are the only adjectives which have a different form before plural nouns.

8. *None* is used for *no* when the noun is omitted; *no* being always used when the noun is expressed. Thus, “*No person* is so deaf as he that will not hear.” “*None* is so deaf as he that will not hear.” *None* in this case should be parsed as belonging to *person* understood. This word was formerly used when the noun was expressed; as, “We shall have *none* end.”—*Bacon*. *None* is used when the noun comes first; as, “*Friend* there was *none* to help him.”

9. Nouns become adjectives when used to qualify other nouns: “*A gold* cup;” “*Kentucky* girls.”

EXERCISES.

1. Tell which of the following words are adjectives and to what nouns they belong:

Amusing books. Beautiful rivers. Lofty mountains. Good boys. Warm days. Cold water. Bright faces. Bad hearts. Green leaves. Red flowers. Sweet peaches. Muddy streets. Tall girls.

These books are amusing. This river is beautiful. That mountain is lofty. Mary is amiable. Jane’s face is bright. The road is muddy. The leaves are green. The flowers are red. The peaches are sweet. Those boys are good. Charles is industrious. Thomas is happy. The pears are ripe. Ice is cold.

Ten men. This boy. Every girl. No trees. One rabbit. Each pupil. Every desk. Other lessons. All women. These cherries. Those pears.

Ten good men. That bad boy. These green berries. Two large bears. Three amusing books. That beautiful river. Every fair lady. No green tree. Seven sweet apples.

2. Join a qualifying adjective to each of the following nouns:

Table, chair, hat, cap, book, inkstand, pen, hand, hair, window, cat, knife, boy, girl, woman, man, bird, cow, horse, dog, coat.

3. Join a limiting adjective to each of the following:

Pen, gun, bullets, box, watch, table, birds, men, hand, gate, foot, feather, book, desk, window.

4. Join one qualifying and one limiting adjective to each of the following:

Apple, pear, peach, road, street, town, bottle, fire, broom, balls, boxes, sash, ribbon.

5. Join a noun to each of the following adjectives:

Good, bad, fair, one, this, that, what, benevolent, happy, every, former, rich, poor, high, low, latter, tall, long-handed, weak-minded, weak, profitable, amusing, loving, Roman, American, English, Irish, Scotch, Parisian.

6. To what nouns do the adjectives in the following sentences belong?

You may take this book, and I will take that. Let me die the death of the righteous. The wicked are like the troubled ocean. Anne is a good, but Jane is a bad girl. Providence rewards the good but punishes the bad. What boy is that? What do I see? All have their faults. Round o and crooked s.

7. Use the following nouns in such a way as to make them adjectives:

Silver, iron, Tennessee, Ohio, paper, silk, cotton, cloth, leather, tin, Louisville, Jeffersonville.

8. Tell which of the following words in italics are nouns and which are adjectives:

He is an *honest* man. I like his *honesty*. She uttered a *joyful* cry. How great was her *joy*! He has a *hard* heart. He shows the *hardness* of his heart. This *luxuriant* growth is owing to the *richness* of the soil. The *luxuriance* of this growth is owing to the *rich* soil. His *happiness* is unalloyed. He is a very *happy* boy.

ARTICLES.

The limiting adjectives *an* or *a* and *the* are sometimes called *articles*. (See Note G.)

The is called the *definite* article, and *an* or *a* the *indefinite* article.

When the definite article is used we refer to some *particular* object, or class of objects, either before spoken of or pointed out in some other way.

When the indefinite article is used we refer to *some one* of a class but to no particular one.

The word *book* is applied to each one of a whole class of objects; if I say, "Give me *a* book," I call for *any one* of these objects; if I say, "Give me *the* book," I ask for some *particular* book.

When the noun is omitted *one* is used instead of *an* or *a*, and *that* or *those* instead of *the*; as, "If this is a sin, that is *one*," that is, *a sin*; "The life of Howard was *that* of a philanthropist," that is, *the* life of a philanthropist.

DISTINCTION BETWEEN AN AND A.

An is used before words beginning with vowel-sounds; as, "An apple, an enemy, an iron, an opinion, an uncle."

A is used before words beginning with consonant-sounds; as, "A bed, a tree, a castle, a garden."

Remarks.—1. The indefinite article originally meant *one*. *An* was formerly employed much more frequently than it is now; *n* is not added to *a* to form *an*, but it is dropped from *an* to make *a*.

2. In some words beginning with *h* this letter is silent, and the first sound being a vowel-sound, *an* is used, and not *a*; as, "*An hour.*"

3. Some words whose first letter is a vowel commence with a *consonant-sound*, and consequently *a*, and not *an*, is used before them; as, "*A university, a eunuch, a ewe, many a one.*" *University, eunuch, and ewe* are pronounced as if they commenced with *y*, and *one* is pronounced *wun*.

4. *An* is used before words beginning with *h* not silent if the accent is on the second syllable; as, "*An heroic action, an historical romance.*"

5. The sound of *h* is weaker—that is, the breath is less forcibly emitted—when the word is accented on the second syllable than when the accent is on the first. The word *historical* seems almost to begin with a vowel-sound.

6. A word whose primary accent is on the third or fourth syllable has a secondary accent on the first, and *a* is used before such a word if it begins with *h*; as, "*A hypothetical cause.*"

EXERCISES.

Correct whatever errors occur in the following:

A apple. An peach. An yeoman. An hireling. A adjective.
An hand. A article. An man. A umpire. An Hindoo. A army.
An being.

A hour. An horse. A herb. An holiday. A honorable person.
A heir. A honest man. An holy man.

An union. Many an one. An useful man. An unit. An ewer.
An university. An unicorn. An uniform appearance. An useless
act. An European. An hard nut.

A hosanna. A heroic action. An history. A historical account. An hero. An heretic. A heretical opinion. A harmonious family. A herbarium. A hereditary title. A hypothesis. An hypothetical proposition. A herbaceous plant.

ARTICLES AND NUMBERS.

The is used with nouns either in the singular or the plural number; as, "*the book; the books.*"

A or *an* is used with nouns in the singular number only. We can not say, "*a books.*"

Remarks.—1. *A* may seem to belong to plural nouns in such expressions as the following: "*A dozen apples, a hundred books, a thousand men, a great many men.*" But *a* does not belong to *apples, books, and men* in the preceding examples, but to *dozen, hundred, and many*, which in such cases are collective nouns in the *singular* number. There is an ellipsis of the preposition *of*; thus, "*a dozen of men, a hundred of men, a great many of men*"; that is, a great company of men. Here the adjective *great*, as well as *a*, belongs to the noun *many*.

When *a* is used with numbers greater than thousands *of* must be expressed; as, *a million of men*. So in some instances with *a great many*; as, "A great many of those books are worthless;" "A great many of his followers deserted him."

That *hundred, thousand, etc.*, are nouns is evident; they may be used in the plural number; as, "*Hundreds of men were slain in that battle.*"

Note.—The word *many* is very often used by the old English writers as a noun signifying *company, retinue, etc.* Thus, "And eke with him cometh his *meinie*" [*many*].—*Chaucer*. Spenser applies the word to *three* persons in the following passage: "This fair *many* were compeld at last." Shakespeare uses *a many* without *great*; thus,

"For yet *a many* of your horsemen peer
And gallop o'er the field."—*Hen. V*: Act iv, Sc. 5.

Many is a noun in such expressions as the following: "The will of *the many* and their interests must very often differ."—*Burke*.

2. *A* is used with a plural noun when the adjective *few* intervenes; as, "*A few books.*"

Note.—This construction probably had its origin in an ellipsis. *Ane few menyne, a few menyne* (that is, a small number or company), are expressions used by ancient authors. When *many* came to be generally used as an adjective opposed in meaning to *few*, the two words sounded harshly together, and *many* with the preposition following it was dropped. In this manner *a few many of books* was changed to *a few books*.

3. *A* or *an* often comes between *many* and a singular noun; as,

"When the merry bells ring round,
And the jocund rebecks sound
To *many a youth* and *many a maid*
Dancing in the checkered shade."—*Milton*.

Horne Tooke considers *a* in such instances to be a corruption of *of*. Thus, *many of maids*, by corrupting the sound of *of*, as is frequently done, would become *many a maids*; and *a* being mistaken for the article, the noun would afterward be put in the singular. This form may, however, have arisen from transposing *a many*.

COMPARISON OF ADJECTIVES.

The COMPARISON OF AN ADJECTIVE is a statement of its different forms.

This is called comparison because the object of changing the forms of adjectives is to express comparison.

Most *limiting* adjectives are incapable of comparison.

There are three forms, which are called *degrees of comparison*; the *positive degree*, the *comparative degree*, and the *superlative degree*.

The POSITIVE DEGREE simply expresses the quality; as, "A *sweet* apple."

The COMPARATIVE DEGREE is the form employed when the quality is represented as belonging to one of two objects in a higher degree than to the other; as, "This apple is *sweeter* than that."

The SUPERLATIVE DEGREE is the form employed when the quality is represented as belonging to one of several objects in a higher degree than to any of the rest; as, "This apple is the *sweetest* of all;" "The rose is the *fairest* of flowers."

Remarks.—1. The comparison may be made between *classes* of objects as well as between single objects; as, "*These* apples are *sweeter* than *those*."

2. The positive degree implies comparison, though the comparison is not formally expressed. "Mr. Smith is a *tall* man," implies a comparison with other men; for he would not be called a tall man if he did not exceed the generality of men in stature.

3. The office of the comparative and superlative degrees is not to express a higher degree of the quality than that which is expressed by the positive. The degrees, though related in form, have no logical relation to each other. When we say, "Mr. Smith is a *tall* man," we compare Mr. Smith with men in general; when we say, "Mr. Smith is *taller* than Mr. Jones," we compare two men and assert that the former has more of the quality than the latter, without referring to the absolute *tall*; when we say, "Mr. Smith is the *tallest* of the three men," we compare Mr. Smith with two other men in a similar way. (See Note H.)

4. When the comparative is used a comparison is usually made between two degrees of the same quality in different objects; but sometimes the comparison is made between two degrees of the quality in the *same* object at different times, or in different circumstances; as, "He is *wiser* to-day than he was yesterday;" "He is *happier* at home than he is abroad."

5. Sometimes the comparison is made between the degree of the quality which really exists and that which is supposed or said to exist; as, "He is *wiser* than he is supposed to be."

6. The comparison is sometimes made between two degrees of *different* qualities in the same object; as, "He is *more learned* than wise;" that is, his learning is greater than his wisdom.

7. The comparative is used when the objects compared belong to different classes; the superlative when the objects belong to the same class. But the comparative is used more frequently than the superlative when *two* objects belonging to the same class are compared; as, "The *wiser* of the two."

FORMS OF THE COMPARATIVE AND SUPERLATIVE.

The comparative is regularly formed by adding *er*, and the superlative by adding *est*, to the positive; as,

POSITIVE.	COMPARATIVE.	SUPERLATIVE.	POSITIVE.	COMPARATIVE.	SUPERLATIVE.
Sweet, . .	sweeter, . .	sweetest.	Red, . . .	redder, . .	reddest.
Wise, . . .	wiser, . .	wisest.	Dry, . . .	drier, . . .	driest.

[See General Rules for Spelling, iii, v, and vii.]

The same meaning is expressed by prefixing the adverbs *more* and *most*; as, *sweet, more sweet, most sweet*.

This is the usual way when the adjectives consist of more than one syllable; as, *graceful, more graceful, most graceful*.

But words of two syllables, ending in *y*, or in *le* after a mute, or accented on the last syllable, may take the terminations *er* and *est*; as, *happy, happier, happiest; able, abler, ablest; polite, politer, politest*.

Some other adjectives of two syllables take *er* and *est*; as, *common, commoner, commonest; handsome, handsomer, handsomest*.

The adjective part of a compound adjective sometimes takes *er* and *est*; as, "The hardest-timbered oak."—*Shakespeare*.

The following adjectives are compared in an irregular manner:

POSITIVE.	COMPARATIVE.	SUPERLATIVE.	POSITIVE.	COMPARATIVE.	SUPERLATIVE.
Good, . . .	better, . . .	best.	Much, . . .	more, . . .	most.
Bad,	worse, . . .	worst.	Many, . . .	more, . . .	most.
Evil or ill,	worse, . . .	worst.	Far,	farther, . .	farthest.
Little, . . .	less,	least.	(Fore), . .	further, . .	furthest.

Remarks.—1. *Lesser* is sometimes used as the comparative of *little*; as, "The Lesser Asia."

2. *Near* and *late* have, besides the regular forms of the superlative, *next* and *last*.

3. *Old* has, in addition to the regular comparative and superlative, *elder* and *eldest*. These are formed from *eld*, which is now obsolete.

4. The superlative is sometimes formed by suffixing *most* to the positive or the comparative; as *inmost*, or *innermost*; *hindmost*, or *hindermost*; *topmost*. *Foremost* (Anglo-Saxon *fyrmost*) is the superlative of *fore* and is equivalent to *first* (*fore-est*, Anglo-Saxon *fyrst*). *Former* is regarded as the comparative of *fore*. The termination *most* is from the Anglo-Saxon double superlative termination *mest*, which consists of the regular termination *est* (*ost*) and *m*, part of an older form, *ma*.

5. A slight degree of a quality is expressed by suffixing *ish*; as, *sweet, sweetish; sour, sourish*.

6. The adverbs *less* and *least* are sometimes used with the adjective when the object is represented as having a lower degree of the quality than belongs to the object or objects with which it is compared; as, "This apple is *less* sweet than that." "She is the *least* handsome of them all."

7. The adverbs *more* and *most, less* and *least*, should not be parsed as part of the adjective. In *more beautiful*, for instance, *more* is an adverb modifying the adjective *beautiful*.

8. Most adjectives which denote qualities that can not exist in different degrees are not compared; as, *round, square, two-handed, almighty*.

9. But many adjectives which denote invariable qualities are by the best writers used in the comparative and the superlative, or what is equivalent to these forms; as, "The sight is the *most perfect* of all our senses."—*Addison*. By this is meant that the sight approaches nearer to perfection than any other sense does. Of the same kind are *just, upright, true, honest, complete, accurate, correct, regular, good, white, safe*.

10. The best writers and speakers in the language are in the habit of constantly using such expressions as *more perfect*. It would be improper to say that one thing is perfect and another more perfect than that; but when we say that one thing is more perfect than another we do not mean that either is perfect, but merely that one approaches nearer to perfection than the other.

EXERCISES.

1. Name the comparative and the superlative of each of the following adjectives. With those that can not take *er* and *est* use the adverbs *more* and *most*:

Red, rich, warm, hot, illustrious, ample, happy, ripe, able, discreet, industrious, learned, good, high, just, near, insignificant.

2. In what degree is each of the following adjectives?

Wisest, better, good, politest, happy, virtuous, greater, apter, noble, richest, noblest.

3. Correct the following:

Beautifuler, alarmingest, agreeabler, delightfulest, comfortabler, amusingest.

4. Before each of the following nouns put an adjective in the positive degree:

Hand, face, chair, book, pen, paper, pencil, inkstand, blackboard, slate, teacher, scholar.

5. Before each of the following nouns put an adjective in the comparative degree:

Desk, table, tree, flower, bird, horse, cow, man, woman, fire, stove, floor, hammer, mallet.

6. Before each of the following nouns put an adjective in the superlative degree:

Boy, girl, lady, street, road, hall, bonnet, boat, board, staff, glove, finger, post.

PARSING EXERCISES.

The words in dark type are prepositions; those in capitals are transitive verbs; and those in italics are intransitive verbs.

Note.—In parsing limiting adjectives, which are not compared, of course nothing is to be said of the degree of comparison. It is better, in general, to say nothing about the degree unless the adjective is in the comparative or the superlative degree.

“That boy **CAUGHT** the vicious horse.”

That is a limiting adjective—it limits the application of a noun; it belongs to the noun *boy*.

Rule.—Adjectives belong to nouns expressed or understood.

Boy is a common noun, masculine gender, third person, singular number, nominative case—subject of the verb *caught*.

Rule.—The subject of a finite verb is put in the nominative case.

The is a limiting adjective—it limits the application of a noun; it belongs to the noun *horse*.

Rule.—Adjectives belong to nouns expressed or understood.

Vicious is a qualifying adjective—it expresses a quality belonging to an object; it belongs to the noun *horse*.

Rule.—Adjectives belong to nouns expressed or understood.

Horse is a noun, etc.; objective case—the object of the transitive verb *caught*.

Rule.—The object of a transitive verb in the active voice must be in the objective case.

“John **HAS** the warmest room.”

Warmest is a qualifying adjective—it expresses a quality belonging to an object; superlative degree—the quality is represented as belonging to one of several objects in a higher degree than to any of the rest; positive *warm*, comparative *warmer*, superlative *warmest*; it belongs to the noun *room*.

Rule.—Adjectives belong to nouns expressed or understood.

“The fire *is* hot; the sun *is* hotter.”

Hotter is a qualifying adjective—it expresses a quality belonging to an object; comparative degree—the quality is represented as belonging to one of two objects in a higher degree than to the other; positive *hot*, comparative *hotter*, superlative *hottest*; it belongs to the noun *sun*.

Rule.—Adjectives belong to nouns expressed or understood.

That boy **CAUGHT** the vicious horse. The large oak *fell*. A good man **LOVES** all men. Robert **GOT** some sour apples. **SEE** the beautiful

rose. William HAS five white marbles. Mary HAS a charming book. Jonathan SHOT some fat birds. Diligent boys RECEIVE praise. Jane HAS a warmer room. John HAS the warmest room. The fire *is* hot; the sun *is* hotter. TAKE the swiftest horse **of** the three. The bright sun *shines*. This day *is* lovely. HEAR the roaring wind. The rude boy HURT the old man. The refreshing showers *fall upon* the withered grass.

QUESTIONS FOR REVIEW.

What is an adjective? Into what two classes may adjectives be divided? What does a qualifying adjective denote? What does a limiting adjective show?

What limiting adjectives are sometimes called articles? What is *the* called? *An* or *a*? When we use the definite article to what do we refer? To what do we refer when we use the indefinite article?

Before what kind of sounds is *an* used? Before what kind of sounds is *a* used? Why do we say *an* hour? Why do we say *a* university, *a* ewe, many *a* one? When is *an* used before words beginning with *h* not silent?

With nouns of what number is *the* used? *An* or *a*?

What is the comparison of an adjective? How many degrees of comparison? What does the positive degree express? What is the comparative degree? The superlative?

How are the comparative and superlative degrees formed? How may the same meaning be expressed? Which is the usual way with adjectives of more than one syllable?

VERBS.

A VERB is a word by which something is affirmed; as, "John *runs*;" "Cæsar *was killed*;" "James *will study*."

The word denoting that of which something is affirmed is called the *subject* of the verb. In the preceding examples *John*, *Cæsar*, and *James* are the subjects.

The affirmation may be absolute; as, "I *write*;" or it may be expressed in the form of a condition; as, "If I *write*;" or of a question; as, "Does he *write*?" or of a command, an entreaty, or a permission; as, "John, *write*." (See Note I.)

Remarks.—1. The word *verb* is derived from the Latin *verbum*, which means a word. This name was given to the verb on account of its importance.

2. There are two classes of words (grammatical *hybrids*, if the expression may be used) which partake partly of the nature of the verb and partly of the nature of other parts of speech. These are the *participle* and the *infinitive mood*; the *participle* partaking of the nature of the *verb* and that of the *adjective*, and the *infinitive* partaking of the nature of the *verb* and of that of the *noun*. The one may be called the *adjective-form* of the verb, and the other the *noun-form* of the verb. An affirmation can not be made by means of either. These *hybrid* forms should not be regarded in giving a definition of the verb.

EXERCISES.

1. Name the verbs and subjects in the following sentences:

John walks. John walks fast. John walked. John has walked. John will walk. William reads. William reads instructive books. The horse gallops. The horse gallops through the wood. Cæsar was killed. Cæsar was killed by Brutus. The sun shines. The sun has shone. The sun will shine. The sun shines through the clouds. You study. You study diligently. You study your lesson diligently. Has Joseph come? Joseph has come. Has Joseph come home? Joseph has come home. Mary will learn. Will Mary learn?

2. Put a verb in the place of each of the following blanks:

Sarah her book. Harriet her mother. John his work. The horse Edward a rabbit. God just. A bad boy his parents. Ellen sweetly. Birds in the air. This poem beautiful. Paul an apostle. The man Margaret. Jane on a chair. Benjamin in a bed. George a letter. Henry a knife. Eliza a good girl. Alexander Darius. Susan Florence.

3. Put a subject in the place of each of the following blanks:

. . . . has come. . . . wrote a letter. . . . has a sweet voice. . . . have a long lesson. . . . sawed wood. . . . is wholesome. . . . is good. . . . knits stockings. . . . has gone. . . . has a book. . . . recited well. . . . will come. . . . are beautiful. . . . are tall. . . . made a bonnet.

CLASSES OF VERBS.

Verbs are either *transitive* or *intransitive*.

A **TRANSITIVE VERB** is a verb that expresses an action exerted directly upon some object; as, "John *struck* George;" "George *was struck* by John."

An **INTRANSITIVE VERB** is a verb that does not express an action exerted directly upon some object; as, "Peter *sleeps*;" "Mary *is good*;" "The horse *runs*." (See Note J.)

Remarks.—1. The word *transitive* means *passing over*; and verbs of this class are so called because the action is represented as passing over from the actor to the object acted upon.

2. As the object of a transitive verb in the active voice is in the objective case, any verb which makes sense with *me, thee, him, her, us, or them* is a transitive verb. Thus we may know that *strikes* is a transitive verb by its making sense with *him* after it; as, "John strikes him;" but "John sleeps him" does not make sense.

3. The same verb may be transitive in one sense and intransitive in another; thus, in the sentence, "He believes God," *believes* is transitive; but in this sentence, "He believes in God," it is intransitive.

4. Observe that if a preposition with its object immediately follows the verb in the active voice, the verb is not transitive. In the sentence, "He believes in God," the verb *believes* is followed by the preposition *in* with its object *God*, and the noun *God* is the object of that preposition and not of the verb. In the other sentence, "He believes God," there is no preposition.

With respect to form verbs are *regular* or *irregular*.*

A verb is **REGULAR** when the past tense and the auxiliary perfect participle are formed by annexing *ed* to the imperfect infinitive; as,

IMPERFECT INFINITIVE.	PAST TENSE.	AUX. PERF. PARTICIPLE.
To trust,	I trusted,	trusted;
To hope,	I hoped,	hoped;
To drop,	I dropped,	dropped;
To carry,	I carried,	carried.

When *ed* is annexed to *hope*, *e* is dropped from *hope*; when *ed* is annexed to *drop*, *p* is doubled; and when *ed* is annexed to *carry*, *y* is changed to *i*. (See General Rules for Spelling.)

A verb is **IRREGULAR** when the past tense or the auxiliary perfect participle is not formed by annexing *ed* to the imperfect infinitive; as,

IMPERFECT INFINITIVE	PAST TENSE.	AUX. PERF. PARTICIPLE.
To write,	I wrote,	written;
To do,	I did,	done;
To hear,	I heard,	heard;
To say,	I said,	said.

A **DEFECTIVE VERB** is one which wants some of its parts.

An **AUXILIARY VERB** is one which is used in conjugating other verbs.

EXERCISES.

1. Tell which of the following verbs are transitive and which intransitive, and name the object of each transitive verb. The words in italics are prepositions:

Mary fed the cow. Jane broke the chair. James lies *on* the bed. The hunter shot a deer. Whales swim *in* the sea. Erasmus wrote a

*Some writers use the terms *weak* and *strong* instead of *regular* and *irregular*; but as every new verb introduced into the language immediately takes the termination *ed*, it is certainly proper to call this the *regular* way and the verb a *regular* verb.

letter. The tailor spoiled the coat. Emma remained *in* the house. Anna spoke *to* her. The pen fell *from* his hand. John went *to* town. The servant broke the plate.

The horse has gone *into* the stable. He has eaten the corn. The dog caught the raccoon. Robert looked *at* me. Smoke rises *in* the air. He sharpens knives. The sun has parched the earth. The boy waits *for* her. A tiger will attack a man. The serpent crushed the tiger. The bird sat *on* the fence.

Brutus killed Cæsar. Mummius destroyed Corinth. God created the world. Washington commanded the army. Birds fly *through* the air. He stepped *into* the water. The good man avoids vice. The boy fell *over* the bench. She confessed her sins. He walked *in* the mud. He ran *up* the hill.

The mother loves her babe. The oxen draw the wagon. He owes twenty dollars. I have some money. The boy turns the wheel. He possesses a large estate. The boy turns *to* the fire. I see John. I see *through* his plans. I met him. I met *with* a misfortune. This book cost ten dollars.

2. Put a transitive verb in the place of each of the following blanks:

William . . . his parents. James . . . the cow. Ella . . . her lesson. That man . . . money. We . . . a book. God . . . us. The robber . . . the traveler. The dog . . . the squirrel. That man . . . sin. Jane . . . black eyes. Augustus . . . the noise. Thomas . . . his desk. He . . . virtue. The clouds . . . the sky. Samuel . . . music. Edward Smith . . . knife. I . . . James Thomson. They . . . a house.

3. Put an intransitive verb in the place of each of the following blanks:

The dog . . . *on* the grass. Time . . . *swiftly*. He . . . *into* the water. Benjamin . . . *into* the house. She . . . *for* a change. We . . . *on* the grass. John . . . *diligently*. Mary . . . *sweetly*. Horses . . . Henry . . . *far*. God . . . *good*. She . . . *happy*. The book . . . *on* the table. Susan . . . *to* town. She . . . *at* me. Serena . . . *with* me.

4. The following verbs are in the past tense; tell whether they belong to regular or irregular verbs:

Jane wrote a letter. Edmund had a book. James found a dollar. I saw an elephant. Mary took my book. That man was here. The boys heard a noise. Eugenia said so. He lay *on* the grass. I gave it *to* him. Thomas did so. Stephen ran very fast. William drank some water. The tree bore fruit. The dog caught the fox. The man lost his way. I spent a dollar.

PROPERTIES OF VERBS.

To verbs belong *voice, mood, tense, number, and person.*

VOICE.

VOICE is a property of transitive verbs founded on the relation of the subject to the action.

There are two voices, the *active* and the *passive*.

When the word denoting the *actor* is the subject the verb is in the ACTIVE VOICE; as, "Brutus killed Cæsar."

When the word denoting the *object acted upon* is the subject the verb is in the PASSIVE VOICE; as, "Cæsar was killed by Brutus."

The two expressions, "Brutus killed Cæsar" and "Cæsar was killed by Brutus," convey the same idea; but in the former the attention is directed to Brutus as performing the action, in the latter to Cæsar as affected by the action. In the former the subject *Brutus* is *active*, in the latter the subject *Cæsar* is *passive*.

Any sentence containing a transitive verb in the active voice may be so altered as to convey the same sense with the verb in the passive voice.

That which is the object in the active becomes the subject in the passive; and the subject of the active is put in the objective case after the preposition *by*. Thus, "The dog bit the cat" may be changed into "The cat was bitten by the dog."

ACTIVE VOICE.

Mummius *destroyed* Corinth;
Cæsar *defeated* Pompey;
God *governs* the world;

PASSIVE VOICE.

Corinth *was destroyed* by Mummius.
Pompey *was defeated* by Cæsar.
The world *is governed* by God.

Remarks.—1. Some make *passive verbs* a distinct class. But the passive voice is a form which every transitive verb may assume and should be considered merely a modification. In both voices there are the same two things regarded in connection with the action, namely, the *actor* and the *object acted upon*; and the distinction of voice arises from the particular way in which these two things are presented.

2. The word *passive* is derived from a Latin word which means *to suffer*; and the name is given to this form because the subject is represented as *suffering* or *undergoing* the action.

3. When the active voice is used the *object* may be omitted; thus we may say, "Peter reads," without affirming whether he reads a book, a newspaper, or a letter.

When the passive is used the name of the *agent* may be omitted; thus we may say, "The book is read," without declaring by whom.

4. It is convenient to use this form when we do not know or do not wish to name the agent; as, "My pen has been spoiled." The same idea, however, may be represented, though not so well, by the active with an indefinite subject; as, "Somebody has spoiled my pen."

5. The passive is sometimes used merely to give variety, when the active would express the meaning as well.

6. An intransitive verb can not be used in the passive form, since it has no object in the active to become the subject of the passive. But intransitive verbs followed by prepositions are sometimes treated as if they formed with the preposition a compound verb, which, being transitive, is used in the passive, the *object* of that which is the preposition in the active voice becoming the *subject* of the passive. Thus, *to smile* is intransitive, and we can not say, "He was smiled by her;" but we may say, "She *smiled on* him;" "He was *smiled on* by her."

7. Some would call *on* an adverb in the passive form, but not correctly; *was smiled on* should be considered a compound verb, for the passive is used only because *smiled on* in the active is *treated* as a transitive verb. In parsing the active, however, we should parse the words *as they are—smiled* as an intransitive verb and *on* as a preposition.

8. Sometimes even a verb, a noun, and a preposition are treated as a compound verb and used in the passive voice; as, "His character was *lost sight of* in that transaction." "The cakes were *done liberal justice to*."—*Sir W. Scott*.

9. Intransitive verbs are sometimes followed by the objective case of a noun of kindred signification to their own, and this objective may become the subject of the passive; as, "John ran a race;" "A race was run by John."

EXERCISES.

1. Change the following sentences so as to convey the same meaning with the verb in the passive voice:

Active Voice.—"Columbus discovered America."

Passive Voice.—"America was discovered by Columbus."

Columbus discovered America. Washington commanded the army. God created the world. The wind shakes the tree. Nero burned Rome. Brutus loved Portia. Dissipation will ruin him. Water allays thirst. Time changes all things. He will deceive you. The mowers have cut the grass. Virtue produces happiness. The smith made the shoe. Thomas had seen Emma.

2. Change the following sentences so as to convey the same meaning with the verb in the active voice:

Passive Voice.—"A beautiful light is given by the moon."

Active Voice.—"The moon gives a beautiful light."

A beautiful light is given by the moon. Pompey was defeated by Cæsar. An oration was delivered by Cicero. The plant was killed by the sun. Parents should be honored by their children. That book was

torn by the dog. Constantinople was taken by the Turks. Italy was invaded by the barbarians. The wheat will be injured by the rain. The state had been conquered by a tyrant.

3. Which of the following verbs are in the active voice, and which in the passive voice?

Anne cut the thread. The thread was cut by Anne. George split the wood. The wood was split by George. The boy read the book. The book was read by the boy. The man shot the squirrel. Thomas sees us. The horse kicked the cow. The horse was kicked by the cow. The cow was kicked by the horse. Nuts are eaten by squirrels. The horse eats the corn.

John reads. The book was read. Thomas will write. The letter was written. My coat was torn. We have been deceived. Mary will recite. The lesson has been recited.

MOODS.

MOODS are different *modes* of expressing the action or state.

There are four moods; namely, the *indicative*, the *imperative*, the *infinitive*, and the *participle*, or *participial mood*. (See Note K.)

The INDICATIVE MOOD is used to express direct assertion and interrogation; as, "I walk;" "I can walk;" "Do I walk?" "Can I walk?"

The IMPERATIVE MOOD is used to express command, exhortation, entreaty, or permission; as, "Study your lesson;" "Obey your parents;" "Save my child;" "Go in peace."

The INFINITIVE MOOD partakes of the nature of the verb and of that of the noun; as, "To play is pleasant;" "John loves to walk."

Here *to play* expresses action, like the verb, and forms the subject of the verb *is*, like a noun.

The PARTICIPLE partakes of the nature of the verb and of that of the adjective; as, "I see a man *cutting* wood;" "She died *lamented* by all."

Here *cutting* expresses action, like a verb, and belongs to the noun *man*, like an adjective. *Lamented* expresses action received, like a

verb in the passive voice, and it belongs to the pronoun *she*, like an adjective.

Remarks.—1. The modes of expressing the action or state are almost unlimited, and some grammarians have made a large number of moods. We read of the *declarative* mood, the *definitive*, the *rogative*, the *interrogative*, the *requisitive*, the *percontative*, the *assertive*, the *vocative*, the *precative*, the *deprecativ*e, the *responsive*, the *concessive*, the *permissive*, the *optative*, the *potential*, the *dubitative*, the *conjunctive*, the *subjunctive*, etc. It is possible for a language to exist with a peculiar form for each different mode of expressing the action or state; but no language has so great a number. Grammar is concerned with those modes only that are represented by peculiar *forms*.

2. The indicative mood may be employed in propositions expressing conditions, suppositions, and other things which are not direct assertions; as, "If he *has* money he will pay you." But here the condition is expressed, not by the form of the verb *has*, but by the conjunction *if*. The *verb itself* expresses a direct assertion, "he *has* money;" the word *if* making the proposition equivalent to "grant this fact which the verb asserts, he has money."

3. With the second person of the imperative mood the subject is generally understood; as, "Depart." Here the subject *you* is understood. But when the imperative takes the first or the third person the subject is expressed. (See page 95.)

4. The infinitive mood is usually accompanied by the sign *to*; as, "He wishes *to learn*." But after certain verbs, among which are *may*, *can*, *must*, *might*, *could*, *would*, and *should*, the simple form (without *to*) is used; as, "I can *learn*;" "I may *learn*;" "I could *learn*."

5. The infinitive mood takes its name *infinitive* (not limited) from the fact that it is not limited to a subject. To distinguish them from verbs in this mood, verbs in the indicative and imperative are called *finite* verbs. The participle also is not limited.

6. The infinitive sometimes takes a subject, as will be noticed hereafter; but in this use it loses its distinctive character.

7. The participle derives its name from the Latin *participo*, to partake, and is so called because it is a form of the verb that partakes of the properties of the adjective. Some make of the participle a separate part of speech; but it has no greater claims to this distinction than the infinitive mood has. They are both participles in the etymological sense of the term; the one being a verbal form partaking of the nature of the adjective, the other a verbal form partaking of the nature of the noun.

8. A participle denotes an action or state, and is *transitive* or *intransitive*; and when transitive is used in the active and passive *voices*; but it can not be so used as to express an affirmation. Like an adjective it belongs to a noun; as, "I see a man *cutting* wood." Here *cutting* denotes an action, is in the active voice, and has an object like a transitive verb; and it belongs to the noun *man* like an adjective.

9. Participles are intermediate between verbs and adjectives, as zoöphytes are between animals and vegetables. Lord Bacon gives the name *participle* to those productions which seem to form a connecting link between the animal and vegetable kingdoms. "The *participles* or confiners between plants and living creatures are such chiefly as are fixed and have no local motion of remove, though they have a motion in their parts. . . . There is a fabulous narration that in the northern countries there should be an herb that groweth in the likeness of a lamb and feedeth upon the grass in such sort as it will bare the grass round about."—*Natural History*, page 609.

THE GERUND, OR PARTICIPIAL NOUN.

The gerund, or participial noun, has the same *form* with the participle in *ing*; but it is a noun, like the infinitive, while the participle is an adjective; as, "He commenced *playing*" = "He began *to play*;" "He delights in *playing*."*

The gerund, like the infinitive, may be modified as the finite verb is modified, by adverbs, by the objective case, by the predicate-nominative, etc.; as, "He is engaged in *studying* arithmetic;" "By *coming* suddenly upon them I frightened them."

Gerunds may have compound forms; as, "After *having studied* so diligently you must know your lesson;" "Was he made better by *being persecuted*?"

Remarks.—1. It is probable that the gerund has been formed from the Anglo-Saxon infinitive in *an*. This at a later period became *en*, and the gerund in *ing* is at this day pronounced by the great mass of people as if it ended in *en*.† The termination *en* was afterward changed to *ing*, an ending borrowed from the Anglo-Saxon verbal noun in *ung*, *ing*.

2. "Some modern grammarians will have it, that a participle governed by a preposition is a '*participial noun*;' and yet, when they come to parse an adverb or an objective following it, their '*noun*' becomes a '*participle*' again, and not a '*noun*.' To allow words to *dodge* from one class to another, is not only unphilosophical, but ridiculously absurd. Among those who thus treat this construction of the participle, the chief, I think, are Butler, Hart, Weld, Wells, and S. S. Greene."—*Goold Brown*, "*Grammar of English Grammars*," p. 633.

It is not probable that any of the persons mentioned has made the participial noun "dodge" in this "ridiculously absurd" way. The doctrine in "Butler's Practical Grammar" is that the participial noun is a noun like the infinitive and that it may be modified as the infinitive is modified. But Mr. Brown could never understand the participial noun. He scarcely ever mentions it without blundering into a condemnation of some of the most common idioms of the language, simply because he confounds the noun with the adjective.

*"It is to be observed also that in English there are two infinitives, one in *ing*, the same in sound and spelling as the participle present, from which, however, it should be carefully distinguished; for example, 'Rising early is healthful,' and 'It is healthful to rise early,' are equivalent. Grammarians have produced much needless perplexity in speaking of the *participle* in 'ing' being employed so and so; when it is manifest that that very employment of the word constitutes it to all intents and purposes an *infinitive*, and not a participle. The advantage of the infinitive in *ing* is that it may be used in the nominative or in any oblique case."—*Whately's Logic*: Book II., chap. i, sec. 3.

†Is this pronunciation a remnant of "the ancient speech"? We often see it stated that the uneducated "clip off their *g*'s" and say *in* for *ing*; but the sound represented by *ng* is a simple sound, and there is no such thing as "clipping off the *g*" from it. If we say *in* for *ing*, we exchange one simple sound (*ng*) for another simple sound (*n*), which is neither shorter nor more easily pronounced. However, it is not *in* that is used for *ing*, but *en*, or simply *n*, the vowel being suppressed; as, *readen*, *readn*.

EXERCISES.

In what mood is each of the verbs in the following exercises?

“John ran.”

Ran is in the indicative mood—it is used to express a direct assertion.

“Mary wishes to learn.”

Wishes is in the indicative mood—it is used to express a direct assertion.

To learn is in the infinitive mood—it partakes of the nature of the verb and of the noun.

Note.—Here *to learn* is used as a noun in the objective case, the object of the verb *wishes*.

“To study is pleasant.”

To study is in the infinitive mood—it partakes of the nature of the verb and of the noun.

Note.—Here *to study* is used as a noun in the nominative case, the subject of the verb *is*.

“William is studying.”

Studying is a participle—it partakes of the nature of the verb and of the adjective.

Note.—Here *studying* belongs to the noun *William*, like an adjective.

“John can read.”

Can is a verb in the indicative mood—it is used to express a direct assertion.

Read is in the infinitive mood, *to* being omitted after *can*—it partakes of the nature of the verb and of the noun.

Note.—Here *read* is used as a noun in the objective case, the object of the verb *can*. The original meaning of the word *can* is *to know*. John knows what? He knows *to read*.*

“William should study.”

Should is in the indicative mood—it is used to express a direct assertion.

Study is in the infinitive mood, *to* being omitted after *should*—it partakes of the meaning of the verb under the form of a noun.

Note.—Here *study* is used as a noun in the objective case, the object of the verb *should*. *Should study* is equivalent to *owes to study*. William owes what? He owes *to study*.

“He may see me if he wishes.”

Wishes is in the indicative mood—it is used to express a direct assertion.

*The pupil is not expected to enter into these details. The notes are given merely to illustrate the general principle.

Note.—The clause *if he wishes* expresses a supposition by means of the conjunction *if*; but *he wishes* expresses a direct assertion.

“Run, John.”

Run is in the imperative mood—it is used to express a command.

“Come you in peace?”

Come is in the indicative mood—it is used to express an interrogation.

[Observe that the infinitive is usually preceded by the sign *to*, except after *may*, *can*, *must*, *might*, *could*, *would*, and *should*. The participial mood may be called simply the *participle*. Most participles end in *ing* or *ed*.]

John ran. Peter jumped. The bird sings. George saw a lion. Mary wishes to learn. Jane desires to study. William ought to study. William should study. William must study. William is studying. The child learns to talk. John can read. The bird is singing. He died respected by all. The child is talking. To study is pleasant.

If you sin, you must suffer. Orlando took my pen, though I wanted it myself. I would study, if I had my book. I must go, though it rains. He may go, though you must stay. If he saw you, he would speak to you. He should not touch the watch, unless his father gives him permission. He may see me, if he wishes.

Run, John. William, study. Mary, come to me. Children, obey your parents. Strive to excel. Cease to do evil. Learn to do well. O, save my life! Stay with me to-day. Robert, play with me. You must not play now. Robert, I wish you would play with me. Love and honor your mother.

Come you in peace? Can you read? Must you go? Should you know him if you should see him? May I read this book? Could he fail if he should attempt it? Where is Thomas? Is he there? Have you my pen? Know you the land where the citrons bloom?

James is writing. Mary is sewing. Defeated and betrayed, the man became weary of life. The rain is falling where they lie. I see a man coming through the gate. Deserted at his utmost need, on the cold ground he lies. James, are you reading? Though I am reading, I hear you.

Love not sleep, lest thou shouldst come to poverty. Take heed, lest some one may deceive you. If thine enemy should hunger, feed him. Love not sleep, lest thou [here the verb *shouldst*, on which the infinitive *come* depends, is omitted] come to poverty. Take heed, lest some one deceive you. If thine enemy hunger, feed him. Make hay while the sun shines.

TENSES.

TENSES are modifications of the verb to denote the relation of the event to *time*.

There are three divisions of time; the *present*, the *past*, and the *future*.

In each division there are two tenses, one of which denotes the occurrence of the event in the division of time referred to, the other denotes the event as perfect, that is, as having already taken place, in the time.

Thus we have six tenses, which are named as follows:

PRESENT TIME.

1. *Present Tense*, as, "I write."
2. *Present-perfect Tense*, as, "I have written."

PAST TIME.

1. *Past Tense*, as, "I wrote."
2. *Past-perfect Tense*, as, "I had written."

FUTURE TIME.

1. *Future Tense*, as, "I shall write."
2. *Future-perfect Tense*, as, "I shall have written."

FORMATION OF THE PERFECT TENSES.

I have is the present tense of the verb *to have*; *I had* is the past tense, and *I shall have* the future tense of the verb *to have*. *Written* is the auxiliary perfect participle of the verb *to write*.

The perfect tenses are composed of the present, past, and future tenses of the verb *to have* and the auxiliary perfect participle of the principal verb, which in the present instance is *to write*. The tense of the verb *to have* points out the time, and the perfect participle denotes the completion of the action. Thus,

TENSE OF THE VERB TO HAVE.	PARTICIPLE.	COMPOUND TENSE.
[<i>Pointing out the time.</i>]	[<i>Denoting the completion.</i>]	[<i>Formed of the two.</i>]
<i>Present</i> , I have	<i>Perfect</i> , written;	I have written.
<i>Past</i> , I had	<i>Perfect</i> , written;	I had written.
<i>Future</i> , I shall have	<i>Perfect</i> , written;	I shall have written.

Remarks.—1. Strictly speaking, present time is merely the point at which the past and the future meet; and if we take the smallest imaginable portion of time for the present, this portion will contain some of the past and some of the future.

Thus, if we assume this *hour* as the present time, part of the hour is past and part is to come; so if we take this minute or this second. But we may take any portion of time—a day, a year, a century—and consider the whole of it as constituting present time and the rest of time as past and future. Thus, “I am writing this *moment*;” “I have written a letter *to-day*;” “Many great works have been written in this *century*;” “A great change has taken place *since the birth of Christ*.” In the last example the whole period from the birth of Christ, including the moment of speaking, is taken as present time. “Many earthquakes have occurred *since the creation*.” Here the creation is the beginning of the time which is assumed as present.

2. The past tenses and the future tenses of themselves denote no particular portion of past time and future time. “I *wrote*” expresses an action which may have been performed in the last hour or the last year.

EXERCISES.

1. What division of time is referred to in each of the following sentences? [Remember that the time may be present though the action is completed.]

I walked yesterday. I walk to-day. I have walked twenty miles to-day. I will walk to-morrow. I am writing a letter. I wrote a letter yesterday. I have written two letters to-day. I will write three letters to-morrow.

Cæsar defeated Pompey. Washington commanded the army. The river overflowed its banks. The summer has now come. The summer has come. Summer is here. The clouds have disappeared. He rode yesterday. He is riding to-day. She will study well.

Many philosophers have lived since the time of Bacon. You had written your letter before dinner. Many discoveries have been made during the present century. God loves good men. Time destroys all things. Good children obey their parents.

2. With each of the following auxiliary perfect participles form a present-perfect, a past-perfect, and a future-perfect tense. [Remember that with the participle *I have* forms the present-perfect *I had*, the past-perfect, and *I shall have* the future-perfect.]

Written, walked, jumped, studied, learned, caught, done, returned, been, sailed, begun, fallen, dined, known, seen, come, gone, loved.

A FULLER VIEW OF THE TENSES.

The PRESENT TENSE expresses what takes place in present time; as, “I *love*; I *am loved*.”

The PRESENT-PERFECT TENSE represents an action or state as perfect or completed in present time; as, “I *have walked* to-day;” “John *has studied* this week;” “Many excellent works *have been written* during this century.”

The PAST TENSE expresses what took place in past time; as, "I *wrote* a letter yesterday;" "God *created* the world;" "Cæsar *was killed* by Brutus."

The PAST-PERFECT TENSE represents an action or state as perfect or completed at some past time referred to; as, "I *had written* the letter when he arrived;" "The ship *had sailed* before he reached Boston."

The FUTURE TENSE expresses what will take place hereafter; as, "George *will go* to Chattanooga, and I *shall see* him there."

The FUTURE-PERFECT TENSE represents an action or state as perfect or completed at some future time; as, "I *shall have dined* at one o'clock."

SIGNS OF THE TENSES.

PRESENT,	}	In the active voice same as the simple form of the infinitive; after <i>thou est</i> is annexed to the simple form; after a word in the third person <i>s</i> is annexed.
		In the passive voice, <i>am, are, art,</i> and <i>is,</i> with the <i>passive</i> participle.
PRESENT-PERFECT,		<i>Have, hast,</i> and <i>has.</i>
PAST,	}	In the active voice of regular verbs <i>ed</i> is annexed to the simple form; after <i>thou edst.</i>
		In the passive voice, <i>was, wast,</i> and <i>were,</i> with the <i>passive</i> participle.
PAST-PERFECT,		<i>Had</i> and <i>hadst.</i>
FUTURE,		<i>Shall, will, shalt,</i> and <i>wilt.</i>
FUTURE-PERFECT,		<i>Shall have, will have, shalt have,</i> and <i>wilt have.</i>

EXAMPLES.

PRESENT,	}	<i>Active</i> —I follow (infinitive, <i>to follow</i>), thou followest, he follows, we follow.
		<i>Passive</i> —I <i>am</i> followed, thou <i>art</i> followed, he <i>is</i> followed, we <i>are</i> followed.
PRESENT-PERFECT,	}	<i>Active</i> —I <i>have</i> followed, thou <i>hast</i> followed, he <i>has</i> followed.
		<i>Passive</i> —I <i>have been</i> followed.

PAST,	{	<i>Active</i> —I followed, thou followedst, he followed. <i>Passive</i> —I <i>was</i> followed, thou <i>wast</i> followed, we <i>were</i> followed.
PAST-PERFECT, . .	{	<i>Active</i> —I <i>had</i> followed, thou <i>hadst</i> followed, he <i>had</i> followed. <i>Passive</i> —I <i>had been</i> followed.
FUTURE,	{	<i>Active</i> —I <i>shall</i> follow, thou <i>wilt</i> follow, he <i>will</i> follow. <i>Passive</i> —I <i>shall be</i> followed, thou <i>wilt be</i> followed.
FUTURE-PERFECT,	{	<i>Active</i> —I <i>shall have</i> followed, thou <i>wilt have</i> followed. <i>Passive</i> —I <i>shall have been</i> followed.

Note.—The passive voice has not the participle in *ing*. “I am following” is not passive.

Remarks.—1. An existing custom or general truth may be expressed by the présent tense; as, “Thomas *visits* me every day;” “Time and tide *wait* for no man;” “Vice *produces* misery.”

2. The past tense may express a past custom, and the future tense a future custom; as,

“Thirty steeds, both fleet and wight,
Stood saddled in stable day and night,
A hundred more *fed* free in stall—
Such was the custom in Branksome Hall.”

“The wolf also *shall dwell* with the lamb, and the leopard *shall lie* down with the kid;” “And the lion *shall eat* straw like the ox.”

3. In animated narration the present tense is sometimes used to express past events, the speaker being supposed to become so much interested that the events seem to be passing before him; as,

“What sounds upon the midnight wind
Approach so rapidly behind?
It *is*, it *is* the tramp of steeds;
Matilda *hears* the sound, she *speeds*,
Seizes upon the leader’s rein.”

4. The present and present-perfect tenses may be employed in speaking of an author long since dead when we refer to the works which are still in existence; as, “Virgil *imitates* Homer;” “Virgil *has imitated* Homer.” “Milton *has written* some noble works in prose as well as in verse.” Here we refer not to the act of writing but to Milton’s character as a writer, as shown in the works which still exist. But if the works did not remain, we should say, “Milton *wrote*;” and even though the work is still extant, if we refer to the act of writing, we use the past tense; as, “Milton *wrote* Paradise Lost.”

5. The present and present-perfect tenses are sometimes used in subordinate propositions to express *future* events, chiefly after *when*, *as soon as*, *till*, *after*, *before*, and after *relative pronouns*; as, “I shall see him when he *comes*,” that is, *shall have come*; “I will go when the sun *rises*,” that is, *shall have risen*; “You will not see clearly till daylight *appears*;” “I shall receive a letter after the mail *arrives*;” “He will kill every one whom he *meets*;” “I will go when John *has risen*;” “You will not see clearly till daylight *has appeared*.”

6. In such expressions the present is used to denote the action or state absolutely without reference to time. Thus, "I shall receive a letter after the mail arrives," means "I shall receive a letter after the arrival of the mail;" "I will go when the sun rises," means "I will go at the rising of the sun."

7. This use of the present can not be explained on the ground that the present denotes "the relative time of a future event," that is, a future event present (going on) at the time of some other future event; for the arrival of the mail is assumed to take place *before* the reception of the letter. The use of the present-perfect, however, may be explained in this way; as, "I shall receive a letter after the mail *has arrived.*"

8. To understand the distinction between the past tense and the present-perfect tense it is necessary to avoid confounding the *time* and the *action*. Each of these tenses denotes a past *action*; but with the present-perfect tense the *time* is assumed to be present, while with the past tense the time is regarded as past. At the close of the week, for instance, an account of what John did on Monday may be given in either the past tense or the present-perfect. We may say, "John *studied* last Monday," regarding the time as past; or we may say, speaking of the same event, "John *has studied* this week," taking the whole week as present. A very old man may say, "I *have been* young," because his whole life is regarded as present time. When he says, "I *was* once young," he separates his youth from the succeeding portion of his life and consequently employs the past tense. In short, the present-perfect tense is never used unless the *time* is regarded as present. One who has just met his friend may say, "I *have seen* my friend;" but if he uses any expression that separates the time from the present by the smallest imaginable interval, he can no longer employ the present-perfect tense. He does not say, "I *have seen* my friend a moment ago," but I *saw* my friend a moment ago." When we say, "John *walked* to-day," we refer to a *portion* of the day which has expired. (See Note L.)

9. In conditions or suppositions the *past* form sometimes refers to *present* time; as, "If I *had* a pen now I would write." In this sense the verb implies that the thing supposed does not exist. "If I *have* a pen," leaves it uncertain whether I have a pen or not. The English language having but two *simple* tenses, the present and the past, and the present being employed in conditions implying present uncertainty, the past was from necessity taken to express suppositions implying the present non-existence of the thing supposed. The difficulty could not have been avoided by taking one of the tenses formed by the aid of auxiliaries; for the auxiliary itself is in either the present or the past tense.

10. The verb *to be* has, in the singular number, a distinct form in expressions of this kind, when reference is made to present time; thus, "If I *were*, if thou *wert*, if he *were*," instead of "If I *was*, if thou *wast*, if he *was*."* The plural has no distinct form.

11. *Were* is often used instead of *would be*, or *should be*, and *had* when employed as an auxiliary, instead of *would have*, or *should have*; as, "The city *were* ruined by such a course;" "James's fortitude *had been* laudable had he persisted in his first intention;" "The notice which you have been pleased to take of my labors, had it been early, *had been* kind."

12. The past tense of other verbs is sometimes improperly used in the same way as *were*; as, "Such a policy, while it *gladdened* the hearts of the poor, would in ten years cause a greater advance in the wealth," etc.—*Princeton Review*. Here *gladdened* is used instead of *would gladden*.

* These forms were formerly used promiscuously, at least in the second person; as, "Before the heavens thou *wert*."—*Milton*. The two forms had their origin in two different dialects of the Anglo-Saxon language.

EXERCISES.

1. In the place of each of the following blanks put a verb in the tense indicated at the beginning of each paragraph: (*See "Signs of the Tenses."*)

PRESENT TENSE. (Simple form of the verb, etc.)

I We They Boys He John Mary Thou You Girls We She It They Horses Cows The dog The cat rats. Rain from the clouds. O Lord, thou my prayer. John James. Thou thyself. We flowers.

PRESENT-PERFECT TENSE. (Have, has, etc.)

I a letter to-day. George his task. I my friend this week. The cat a rat. James a snake. O Lord, thou my prayer. Mary the book. Thou thyself. You your bonnet. Bad company him. I twenty miles to-day. The cow the corn.

PAST TENSE. (In regular verbs ending in *ed*.)

He my advice. She the invitation. I a letter yesterday. Alexander Darius. I my friend last week. The pupil his task yesterday. Your friend the book. The cat a rat. The girl a snake. Brutus Cæsar. You your bonnet. Washington the army. He all his money. I twenty miles yesterday. The cow the corn. Bad company him.

PAST-PERFECT TENSE. (Had, etc.)

I a letter before you arrived. This boy his task when you began yours. Your sister the book before you saw it. He deceived me then, and he me before. I ten miles at six o'clock. The sun when we walked out. The cow the corn before the man saw her. He all his money when his friend met him.

FUTURE TENSE. (Shall, will, etc.)

I a letter to-morrow. I my friend next week. The cat a rat. George his task to-morrow. You your bonnet. The gardener a snake. The servant the book. Bad company him. The cow the corn. He all his money. I twenty miles to-morrow.

FUTURE-PERFECT TENSE. (Shall have, will have, etc.)

I my letter before the mail arrives. My brother the book before the bell rings. They their task at one o'clock. The sun when we return. He all his money before his friend meets him. When we next meet we three times.

2. In what tense is each of the following verbs?

He loves truth. She hates deception. I saw your brother yesterday. He will return to-morrow. The boy recited his lesson yesterday. My little girl has recited her lesson to-day. The laborer has read the book. This man rides often. Important events have occurred in this century. Bonaparte was sent to Elba. Peace brings happiness. Bad company will have ruined him before he learns prudence. War brings misery. I will assist you.

Darius was defeated by Alexander. Spring will return. We shall have dined at one o'clock. He will have gone before two o'clock. He has completed his task. Cæsar was killed by Brutus. I had written my letter before you commenced yours. I shall see him to-morrow. Thou wilt be rebuked. Thou hast been deceived. The work had been completed when I met you.

TENSES IN THE DIFFERENT MOODS.

The indicative mood is the only one that has the six tenses.

The imperative mood has but one tense, which is generally called the *present*, in reference to the time of giving command; though the action is, of course, to be performed after the time of speaking; as, "*Cut the wood.*" In parsing the imperative it is not necessary to say any thing about tense.

The infinitive has two forms or tenses, which are called the *imperfect* and the *perfect*; as, "*To learn, to have learned.*"

The *imperfect* (sometimes called the *present*) of the infinitive does not refer to any particular time, but denotes an action or state not completed at the time referred to by the verb with which it is connected. It may be joined with any tense of the verb; as, "I *wish* to write;" "I *wished* to write;" "I *shall wish* to write."

The *perfect* denotes an action as completed in reference to the time of the verb with which it is connected; as, "He *is said* to have written;" "He *was said* to have written;" "He *will be said* to have written."

As these forms refer only to the *continuance* or *completion* of the action, *imperfect* and *perfect* are the appropriate names.

The participle has three forms or tenses in the active voice, and three in the passive.

Each voice has the *imperfect* and the *perfect* participle. The active voice has also the *auxiliary perfect* participle, and the passive voice has the *passive* participle.

The IMPERFECT PARTICIPLE denotes the *continuance* of the action or state; as, "John is *cutting* wood;" "*Being* loved by all, Alice is happy."

The PERFECT PARTICIPLE denotes the *completion* of the action or state; as, "*Having cut* the wood, he is making a fire;" "The wood *having been cut*, he will make a fire."

In the example, "John is *cutting* wood," the action is represented as imperfect or continuing; in "*Having cut* the wood" the action is represented as perfect or completed.

The PASSIVE PARTICIPLE merely denotes that the object to whose name it belongs is *acted upon*; as, "The wood was *cut*;" "Mary is *loved*."

The AUXILIARY PERFECT PARTICIPLE is used to aid in forming the perfect tenses; as, "I have *loved*;" "The wood has *been cut*."

The passive participle and the auxiliary perfect participle are always alike in form.

Remarks.—1. The imperfect infinitive may be known by the sign *to* before the simple form of the verb; as, *to love*. The perfect may be known by the sign *to have*; as, *to have loved*.

2. The imperfect participle of the active voice always ends in *ing*; as, *deserting*. In the passive voice the imperfect participle is composed of *being* and the passive participle; as, *being loved*. The perfect participles may be known by the sign *having*; as, *having loved*, *having been loved*. In regular verbs, the passive and auxiliary perfect participles end in *ed*; as, *loved*.

3. The name *present*, which is generally given to the participle in *ing*, and the name *past*, which is often given to the perfect participle, are entirely inapplicable to these forms. Both these forms may refer to present, past, or future time. Thus, "I am *writing*;" "I was *writing*;" "I shall be *writing*;" "*Having cut* the wood, he is making a fire;" "*Having cut* the wood, he made a fire;" "*Having cut* the wood, he will make a fire." The imperfect participle denotes an action going on, and the perfect participle an action completed, at *any* time.

4. The auxiliary perfect participle was originally the passive participle; but it has now become a different thing altogether. Instead of being passive it is now active in sense; and intransitive verbs, which have no passive participle, have the auxiliary perfect participle; as, "I have *gone*, I have *been*, I have *risen*."

5. The term *auxiliary*, as applied to this participle, has no reference to the relative importance of the verb *to have* and this participle, but merely denotes that this form is one of the elements of the perfect tense.

6. The passive participle is often incorrectly called the perfect participle. (See page 91.)

7. The signification of some verbs is such that the passive participle in some forms of expression denotes completed action; as, "The house is *emptied*;" "The house is *built*;" "The letter is *written*." In such instances the action can not be represented as received without being represented as completed. So far as the completion of the action is concerned, "The house is built" is equivalent to "The house has been built;" but the former sentence denotes an *existing state* rather than a completed action. The name of the agent can not be expressed when this form is used to denote an existing state. Thus when we wish merely to denote the finished state of the house we do not say, "The house is built *by John*." When we say, "Houses are built *by mechanics*;" "Every house is built *by some man*," we do not express existing states, but general truths.

EXERCISES.

1. In the place of each of the following blanks put a word of the form indicated at the beginning of each paragraph:

IMPERFECT INFINITIVE. (Sign *to*.)

I wish I desire my lesson. . . . is pleasant. Ella expects to the country. Florence wishes German. The boat is expected at four o'clock. I hope you in Madison. Are you willing with us? I am glad you. Thomas is determined not by any one. Anna wishes by all. We are anxious home.

PERFECT INFINITIVE. (Sign *to have*.)

The letter is supposed by Julius. He is believed his word. Brutus is said Cæsar. James is known such things often. Alexander is said Darius. The house is believed on fire by robbers. Darius is said by Alexander. The wall is supposed by the Romans. Cæsar is said by Brutus.

IMPERFECT PARTICIPLE. (Active ending in *ing*; Passive, *being*.)

John is Emma is a book. Spring is I saw William wood. She saw the bird its nest. The flowers are They are in the grove. George is a butterfly. He has left the place, by all on account of his meanness.

PERFECT PARTICIPLE. (*Having*.)

I will now go home, the elephant. . . . that book, she has taken another. . . . by Alexander, Darius surrendered. A heavy rain the grass begins to grow. The fort the general

entered the city. That knife I must get another. . . . you once more, I am satisfied. The dog a raccoon, we returned. That house we must build another. The time we will wait no longer.

PASSIVE PARTICIPLE. (In regular verbs ending in *ed*.)

Alice is by every one. The sloth is to be a very lazy animal. This animal is by Goldsmith. He was by the fall. The lesson has been The victory was by Marius. The work will be in a month. The dog should be to his owner. The apples were from the tree. The day was in feasting. The mob had been The door will have been

AUXILIARY PERFECT PARTICIPLE. (Same in form as Passive.)

Thomas has his task. Emma has a letter. The man has from his house. Martha has the book. The ship had The ice has Robert has a lion. They will have the letters before dinner. I had my lesson. The lady had her fan. I had to see you. She has you three times. John had to go. The crowd has Emma has the apple.

2. Which of the following words are in the imperfect infinitive, and which in the perfect infinitive?

I wish to see you. He promised to go with me. She intended to write a letter. Jane had intended to write a letter. The army was ordered to march. The king is supposed to have escaped in a boat. His army is said to have been routed. The man is thought to have stolen the jewels. It was her duty to obey. They were anxious to remain. He was commanded to cease.

3. Which of the following words are imperfect participles, which perfect, which passive, and which auxiliary perfect participles?

James is building a house. Having mended my pen, I will write. The moon is shining. The horse, having eaten the corn, is now eating hay. The letter was written yesterday. I have neglected my studies. Being reviled, he reviled not again. Having torn my coat, I must stay at home. I shall be running while you are walking. Having read that book, he is waiting for another. Jane is loved. Martha is admired. The general died lamented by all. Virtue being lost, all is lost. George is reading an interesting book.

NUMBER AND PERSON.

The NUMBER and PERSON of the verb are the modifications which it has according to the number and person of its subject.

Thus, in the present tense, with the first person we use *love*, with the second *lovest*, and with the third *loves*; as, "I love, thou lovest, he loves." Here *love* is said to be of the first person singular, *lovest* of the second person singular, and *loves* of the third person singular. (See Note Q.)

Remarks.—1. Some languages have a peculiar form for every person in both numbers; but in English there are not so many separate forms. The second person singular has a form appropriated to itself in all the tenses, and the third person singular has a distinct form of the verb in the *present* tense; the present of the verb *to have* retaining this form when used as an auxiliary in the *present-perfect*. There is no other change in regular verbs on account of the number and person of the subject.

2. The three persons in the plural are always alike, and, with the exception of the verb *to be*, the same as the first person singular.

The infinitive mood and the participles, as they have no subject, are without number and person.

Remark.—The infinitive is sometimes used as a finite verb and takes a subject; but it is not varied on account of the number and person of the subject.

The imperative mood has usually only the second person; but it sometimes takes the other persons; as,

"*Retire we* to our chamber."—*Shakespeare*.

"Ruin *seize* thee, ruthless king!

Confusion on thy banners *wait!*"—*Gray*.

"Swift *fly* the years, and *rise* the expected morn."—*Pope*.

"*Laugh* those that can, *weep* those that may."—*Scott*.

"*Thrive* I as I may."—*Shakespeare*.

"*Commence we* now that higher state,

Now *do* thy will as angels do."—*Montgomery*.

"My soul, turn from them—*turn we* to survey."—*Goldsmith*.

" . . . Long *live* the king,

And Gilpin, long *live* he."—*Cowper*.

"Cursed *be* I that did so."—*Shakespeare*.

The verbs in such expressions as "Be it enacted," "Be it so," "So help me God," "So do God to Abner," "Hallowed be thy name," "Thy kingdom come," "God above deal between thee and me," belong to the third person of the imperative.

Remarks.—1. Instead of some of these forms it is more common to use the infinitive mood with the second person imperative of the verb *let* and the objective case of the noun; as, "Let him fall;" "Let us rest here." *Let* is often used in this way even when there is no command addressed to any one; as, "Let there be light."

2. The first and third persons of the imperative are not "abridgments" of the forms with *let*, nor are they in any way derived from these forms. They are among the oldest forms in the language; as, "He that hath eeris of herynge *hear he.*"—*Wiclif*. They are derived from the Anglo-Saxon subjunctive employed as an imperative; as, "Si thin nama gehalgot" (be thy name hallowed); "Fare we on tunas" (go we to the towns).

EXERCISES.

In what number and person is each of the following verbs?

I write. John writes. Thou writest. We write. They write. You write. You will learn. They have learned. Thou hadst learned. We shall have learned. They will have learned. Mary will go. Thou wilt go. Robert shall go. You will go. James had gone. They will come. Ella came. Susan ran. Thou hast run.

Does John write? Dost thou write? Do we write? Do they write? Do you write? Will you learn? Have they learned? Will they have learned? Will Mary go? Did Susan run?

John does not write. Thou dost not write. They will not have learned. Thou hadst not learned. They will not come. Robert shall not go. Thy will be done. Stay we here. Heaven protect us. God bless you. Be it decreed. Die thou, and die our fear. Long live she so, and long live you to think so. Perish the baubles!

CONJUGATION.

The CONJUGATION OF A VERB is the regular arrangement of its parts, according to the voices, moods, tenses, numbers, and persons.

The only regular terminations added to verbs are *est*, *s*, *ed*, *edst*, and *ing*. Thus,

Pain,	painest,	pains,	pained,	painedst,	paining.
Drop,	droppest,	drops,	dropped,	droppedst,	dropping.
Love,	lovest,	loves,	loved,	lovedst,	loving.
Carry,	carriest,	carries,	carried,	carriedst,	carrying.

[See General Rules for Spelling, iii, v, and vii.]

All other changes are made by the use of auxiliaries.

The third person singular of the present formerly ended in *eth*. This termination is still sometimes used in the solemn style. Contractions sometimes take place; as, *sayst* for *sayest*.

In adding *s*, the same changes take place that occur in forming the plural of nouns; as, *wish*, *wishes*; *go*, *goes*; *tarry*, *tarries*.

The PRINCIPAL PARTS are the *imperfect infinitive*, the *past indicative*, and the *auxiliary perfect participle*, which is the same in form as the passive participle. When these are known all the parts of the verb may be formed by using the proper terminations and auxiliaries.

In *regular verbs* all that is necessary to be known is the imperfect infinitive.

The present indicative is the same as the imperfect infinitive with the sign *to* omitted, except in the verb *to be*, which has *am*.

Conjugation of the Verb *To Love* in the Active Voice.

PRINCIPAL PARTS.

IMPERFECT INFINITIVE.	PAST INDICATIVE.	AUX. PERFECT PARTICIPLE.
Love.	Loved.	Loved.

INDICATIVE MOOD.

PRESENT TENSE.

SINGULAR.	PLURAL.
1. I love,	1. We love,
2. Thou lovest,	2. Ye <i>or</i> you love,
3. He loves.	3. They love.

PRESENT-PERFECT TENSE.

1. I have loved,	1. We have loved,
2. Thou hast loved,	2. You have loved,
3. He has loved.	3. They have loved.

PAST TENSE.

1. I loved,	1. We loved,
2. Thou lovedst,	2. You loved,
3. He loved.	3. They loved.

PAST-PERFECT TENSE.

1. I had loved,	1. We had loved,
2. Thou hadst loved,	2. You had loved,
3. He had loved.	3. They had loved.

FUTURE TENSE.

1. I shall <i>or</i> will love,	1. We shall <i>or</i> will love,
2. Thou shalt <i>or</i> wilt love,	2. You shall <i>or</i> will love,
3. He shall <i>or</i> will love.	3. They shall <i>or</i> will love.

FUTURE-PERFECT TENSE.

SINGULAR.

PLURAL.

- | | |
|--|--|
| 1. I shall <i>or</i> will have loved, | 1. We shall <i>or</i> will have loved, |
| 2. Thou shalt <i>or</i> wilt have loved, | 2. You shall <i>or</i> will have loved, |
| 3. He shall <i>or</i> will have loved. | 3. They shall <i>or</i> will have loved. |

IMPERATIVE MOOD.

- | | |
|-------------------------------|---|
| 2. Love, <i>or</i> love thou. | 2. Love, <i>or</i> love ye, <i>or</i> love you. |
|-------------------------------|---|

Complete with the less usual forms.

- | | |
|---------------|---------------|
| 1. Love I, | 1. Love |
| 2. Love thou, | 2. Love you, |
| 3. Love he. | 3. Love they. |

INFINITIVE MOOD.

IMPERFECT TENSE.

PERFECT TENSE.

To love.

To have loved.

PARTICIPLES.

IMPERFECT.

PERFECT.

AUXILIARY PERFECT.

Loving.

Having loved.

Loved.

Remarks.—1. For the sake of emphasis the verb *do* is used as an auxiliary in the present and past tenses with the infinitive; also in the imperative; as,

INDICATIVE MOOD.

PRESENT TENSE.

PAST TENSE.

Singular.

Plural.

Singular.

Plural.

- | | | | |
|--------------------|------------------|---------------------|-------------------|
| 1. I do love, | 1. We do love, | 1. I did love, | 1. We did love, |
| 2. Thou dost love, | 2. You do love, | 2. Thou didst love, | 2. You did love, |
| 3. He does love. | 3. They do love. | 3. He did love. | 3. They did love. |

IMPERATIVE MOOD.

Singular.

Plural.

2. Do thou love.

2. Do you love, *or* do ye love.

2. *Do* is sometimes used when *shall* *or* *should* is omitted; as, "If thou do repent." Sometimes also when *may* is omitted; as, "That the shame of thy nakedness do not appear."—*Rev.* iii, 18.

EXERCISES.

1. Conjugate the following verbs:

Attack, defeat, comprehend, interpose, learn, wish, play, follow.

2. Name the first person singular of each tense of the indicative of the following verbs, the second person of the imperative, and the infinitive and the participles:

Paint, gather, look, try, succeed, intermit, reply, multiply.

3. In what mood, tense, number, and person is each of the following verbs?

I have loved. John walked. We learn. They have succeeded. I shall form. You have defeated. They will have completed. Learn thou. Thou hast waited. Ye have complied. Wait ye. I had expected. Thou hadst intended. George will learn. Thy will be done. God forbid. God do so to me. Make we our march toward Birnam. Retire we to our chamber. Go we to the king.

Conjugation of the Irregular Verb *To Be*.

PRINCIPAL PARTS.

IMPERFECT INFINITIVE.

Be.

PAST INDICATIVE.

Was.

AUX. PERFECT PARTICIPLE.

Been.

INDICATIVE MOOD.

SINGULAR.	PRESENT TENSE.	PLURAL.
1. I am,		1. We are,
2. Thou art,		2. You are,
3. He is.		3. They are.

PRESENT-PERFECT TENSE.

1. I have been,	1. We have been,
2. Thou hast been,	2. You have been,
3. He has been.	3. They have been.

PAST TENSE.

1. I was,	1. We were,
2. Thou wast (<i>or wert</i>),	2. You were,
3. He was.	3. They were.
1. I were,	1. We were,
2. Thou wert,	2. You were,
3. He were. } <i>Conditional Form.</i>	3. They were.

PAST-PERFECT TENSE.

1. I had been,	1. We had been,
2. Thou hadst been,	2. You had been,
3. He had been.	3. They had been.

FUTURE TENSE.

1. I shall <i>or</i> will be,	1. We shall <i>or</i> will be,
2. Thou shalt <i>or</i> wilt be,	2. You shall <i>or</i> will be,
3. He shall <i>or</i> will be.	3. They shall <i>or</i> will be.

FUTURE-PERFECT TENSE.

1. I shall <i>or</i> will have been,	1. We shall <i>or</i> will have been,
2. Thou shalt <i>or</i> wilt have been,	2. You shall <i>or</i> will have been,
3. He shall <i>or</i> will have been.	3. They shall <i>or</i> will have been.

IMPERATIVE MOOD.

SINGULAR.

PLURAL.

2. Be, or be thou, or do thou be. 2. Be, or be ye, or be you.

Complete with the less usual forms.

- | | |
|-------------|-------------|
| 1. Be I, | 1. Be we, |
| 2. Be thou, | 2. Be you, |
| 3. Be he. | 3. Be they. |

INFINITIVE MOOD.

IMPERFECT TENSE.

PERFECT TENSE.

To be.

To have been.

PARTICIPLES.

IMPERFECT.

PERFECT.

AUXILIARY PERFECT.

Being.

Having been.

Been.

Remarks.—1. The great irregularity in the conjugation of this verb results from the fact that it has been derived from more than one source, one form being derived from one Anglo-Saxon verb, and another from a different one. Thus part of it is derived from *wesan* and part from *beon*, both signifying *to be*. Other parts are derived from other sources.

2. *Be* and *beest* were formerly used in the present; as, "We *be* twelve brethren."—*Gen.* xlii, 32. "There *be* of protestants."—*Milton*. "Thus much we all know and confess, that they *be* not of the highest nature."—*Bacon*. "If thou *beest* he."—*Milton*. "I think it *be* thine, indeed."—*Shakespeare*.

3. This form of the present is sometimes, though seldom, used by modern authors after *if*, *though*, etc.; as, "If he *be* a knave, I am deceived;" that is, if he *is*. Ordinarily, when *be* is used after *if*, *though*, etc., it is in the infinitive, *shall*, *should*, etc., being understood; as, "If he *be* detected, he will be punished;" that is, if he *should be*.

4. This verb has not the emphatic forms of the present and past tenses.

5. It has been observed (p. 88) that the past tense of verbs in general is employed in suppositions referring to present time when the thing supposed does not exist; as, "If ye *loved* me, ye would keep my commandments;" "If I *had* a pen, I would write." To express suppositions of this kind this verb has *were* and *wert* instead of *was* and *wast*. *If I was* refers to past time and leaves it uncertain whether I was or was not; *If I were* refers to present time and implies that I am not; as, "If I *were* you, I would do that." This conditional form is found in the singular number only, suppositions of this kind being expressed in the plural by the common form.

Were and *wert*, as has been stated, belonged originally to the past tense in a particular dialect of the Anglo-Saxon language. Many English writers have used *wert* as the second person singular of the common past tense; as, "Before the heavens thou *wert*."—*Milton*. "Whate'er thou art or *wert*."—*Byron*. "Remember what thou *wert*."—*Dryden*. "I knew thou *wert* not slow to hear."—*Addison*. "All this thou *wert*."—*Pope*.

6. *Were* is often used for *would be*, and *had been* for *would have been*.

EXERCISES.

In what mood, tense, number, and person, is each of the following verbs?

I have been. Be thou. He is. We shall have been. I shall be. Thou art. He was. They had been. Be you. We have been. Be we. If I were. If thou wert.

PASSIVE VOICE.

The passive voice is formed by using the passive participle with the verb *to be*.

Conjugation of the verb *To Love* in the Passive Voice.

INDICATIVE MOOD.

SINGULAR.	PRESENT TENSE.	PLURAL.
1. I am loved,		1. We are loved,
2. Thou art loved,		2. You are loved,
3. He is loved.		3. They are loved.

PRESENT-PERFECT TENSE.

1. I have been loved,	1. We have been loved,
2. Thou hast been loved,	2. You have been loved,
3. He has been loved.	3. They have been loved.

PAST TENSE.

1. I was loved,	1. We were loved,	
2. Thou wast loved,	2. You were loved,	
3. He was loved.	3. They were loved.	
1. I were loved,	} <i>Conditional Form.</i>	1. We were loved,
2. Thou wert loved,		2. You were loved,
3. He were loved.		3. They were loved.

PAST-PERFECT TENSE.

1. I had been loved,	1. We had been loved,
2. Thou hadst been loved,	2. You had been loved,
3. He had been loved.	3. They had been loved.

FUTURE TENSE.

1. I shall <i>or</i> will be loved,	1. We shall <i>or</i> will be loved,
2. Thou shalt <i>or</i> wilt be loved,	2. You shall <i>or</i> will be loved,
3. He shall <i>or</i> will be loved.	3. They shall <i>or</i> will be loved.

FUTURE-PERFECT TENSE.

1. I shall <i>or</i> will have been loved,	1. We shall <i>or</i> will have been loved,
2. Thou shalt <i>or</i> wilt have been loved,	2. You shall <i>or</i> will have been loved,
3. He shall <i>or</i> will have been loved.	3. They shall <i>or</i> will have been loved.

IMPERATIVE MOOD.

SINGULAR.

2. Be loved, *or* be thou loved.

PLURAL.

2. Be loved, *or* be you loved.

Complete with the less usual forms.

1. Be I loved,

1. Be we loved,

2. Be thou loved,

2. Be you loved,

3. Be he loved.

3. Be they loved.

INFINITIVE MOOD.

IMPERFECT TENSE.

To be loved.

PERFECT TENSE.

To have been loved.

PARTICIPLES.

IMPERFECT.

Being loved.

PERFECT.

Having been loved.

PASSIVE.

Loved.

Remarks.—1. The passive voice being nothing more than the verb *to be* with the passive participle, the remarks under *to be* apply to the passive.

2. Certain intransitive verbs have sometimes the form of the passive voice, without being passive in sense: "He is gone;" "The Lord is risen indeed." These do not admit after them the name of the agent with the preposition *by*, as transitive verbs in the passive voice do.

Thus, we may say, "James is loved by John;" but not "James is gone by John." "James *has* gone," and "James *is* gone," both represent James as having done something, and not as having had something done to him. *Has gone* refers more particularly to the action of going, and *is gone* to the state of being absent.

EXERCISES.

1. Conjugate the following verbs in the passive voice:

Follow, pain, admit, carry, permit, advise, examine.

2. Name the first person singular of all the tenses of the indicative in the passive voice of the following verbs, the second person of the imperative, together with the infinitive and the participles.

Attend, persuade, remove, instruct, convince, appease.

3. In what voice, mood, tense, number, and person is each of the following verbs?

Darius was defeated. You have been deceived. I have been loved. They were arrested. The letter has been written. Darkness will have disappeared. Thou wilt be envied. The time has come. The grass has been cut. The mower had cut the grass. They had detected John. John had been detected. They will have completed the work. The work has been completed. Hallowed be thy name.

Thy kingdom come. Stand we to defend our rights. With virtue be we armed. Fall not that curse upon us. Rise we by morning light. Be this our motto.

PROGRESSIVE FORM.

The forms which denote the action or state as *imperfect*, or continuing, are composed of the imperfect participle and the verb *to be*. Thus,

INDICATIVE MOOD.

SINGULAR.	PRESENT TENSE.	PLURAL.
1. I am writing,		1. We are writing,
2. Thou art writing,		2. You are writing,
3. He is writing.		3. They are writing.

PRESENT-PERFECT TENSE.

1. I have been writing,	1. We have been writing,
2. Thou hast been writing,	2. You have been writing,
3. He has been writing.	3. They have been writing.

[The pupil may go through the other tenses in the same way.]

Remarks.—1. Some verbs, especially such as denote affections or operations of the mind, in their simple forms express actions that can not be performed without being completely performed or actions that are in their nature continuous, and such verbs can not take the progressive form. "I am loving," for instance, is not good English.

Among verbs of this kind are *love, hate, desire, despise, respect, revere, venerate, hope, despair, wish, know, understand*. Verbs of sensation, if they denote merely impressions made on the mind through the senses, can not take the progressive form; but verbs of sensation which represent the sentient being as active may take the progressive form; as, "I see him;" "I am looking at him;" "I hear him;" "I am listening to him."

2. Expressions of the same form are sometimes used in a passive sense; as, "The house *is building*;" "While these arrangements *were making*."

3. In modern usage the same idea is often expressed in another way; as, "What lies at the bottom of the question which *is now being discussed* every where?"—*Dr. Arnold*. "He struck the Count de Harcourt a violent blow as he *was being led* away."—*G. P. R. James*. "Mr. Pickwick's face while his tale *was being read* would have attracted the attention of any man alive."—*Dickens*. *Being* is superfluous.

This modern form is very seldom used among writers of the highest class. The best writers say, "The house *is building*," not "The house *is being built*." "An act not less horrible *was perpetrating* in Eskdale."—*Macaulay*. "Chelsea hospital *was building*."—*Id.* "The nearest chapel where divine service *was performing*."—*Id.* "This new tragedy *was acting*."—*Edward Everett*. "The fortress *was building*."—*Irving*. "Which have been made or *are making*."—*Henry Clay*.

"The house *is being built*" does not express what is intended; *being built* denotes existence in the state expressed by *built*; as, "Our house *being built*, we have now a home." It would be better for those who are not satisfied with the well-established classical form to say, "The house *is becoming built*"—coming into the state expressed by *built*.

4. These words in *ing* in such expressions as "The house is building" are really gerunds, or participial nouns, not participles, or verbal adjectives. A gerund merely

presents in the form of a noun what is denoted by the verb, and whether a gerund in any particular passage is active or passive in sense is determined by the context. In the first of the following passages from Shakespeare *killing* has an active, in the second a passive sense: "I promised to eat all of his *killing*;" "How scaped I *killing* when I crossed you so!" In the form under consideration the gerund has a passive sense.

The gerund, whether employed in an active or in a passive sense, had originally the preposition *on* expressed before it. *On* became *o'*, which is so often used for *on* by Shakespeare, and in rapid pronunciation *o'* could not be distinguished from *a*, which became established as a preposition. "The house is *on building*" became "The house is *o' building*," "The house is *a building*," "The house is *building*;" *building* in this last form being the object of a preposition understood. Carlyle goes back to one of the more ancient forms when he writes, "Their gallows must even now be *o' building*." Shakespeare uses the form with the preposition *a*; as, "Even in their promise as it is *a making*;" "She has been too long *a talking of*;" "I would have him nine years *a killing*." The preposition *in*, which in Anglo-Saxon is another form of *on*, has been used; as, "Forty and six years was this temple *in building*."—*English Bible*. "Whilst these sentences are *in reading*."—*Book of Common Prayer*. "The preliminaries were not long *in arranging*."—*Lever*.

No ambiguity need result from the use of such expressions as "The house is *building*." If the subject denotes something incapable of performing the act, the form must of course be passive in sense. No one but an advocate of the form *is being built* would think of stopping to ask, "What is the house building?" "The men *are paying*" is in itself an ambiguous expression, because men are capable of performing the act. Such expressions as "The man is *binding*," "The criminal is *punishing*," are exposed to a similar objection. In such cases some other forms should be employed; as, "The men are receiving their pay;" "They are binding the man;" "The criminal is undergoing punishment."

5. The modern innovation was for some time confined to the present and past tenses; but one recent grammarian dashes "without any mitigation or remorse of voice" through all the tenses—"I am being smitten, I have been being smitten, I was being smitten, I had been being smitten, I shall be being smitten, I shall have been being smitten, I should be being smitten, I should have been being smitten," etc.—*English Grammar, by C. P. Mason, B. A., Fellow of University College, London*. When these forms shall have been admitted, or even shall have been being admitted, into the English language there will be an urgent demand for a new language on the part of several persons who will not have been being smitten with the beauties of the new style of English.

EXERCISES.

Give the progressive form of each of the following verbs:

Learn, follow, strive, work, place, describe, beguile.

NEGATIVE FORM.

In simple negation the adverb *not* is placed after the verb, or after the first auxiliary; sometimes after the object of a transitive verb; as, "I love *not* this man;" "I do *not* love you;" "I love you *not*."

Not is placed before the infinitive and the participle; as, "Not to love;" "Not loving;" and after the subject in the imperative mood when the subject is expressed; as, "Love thou not."

The simple forms of the present and past tenses are seldom used in this negative form.

EXAMPLES.

INDICATIVE MOOD.

	ACTIVE VOICE.	PASSIVE VOICE.
<i>Present</i> , . . .	I do not love.	I am not loved.
<i>Present-perf.</i> . .	I have not loved.	I have not been loved.
<i>Past</i> ,	I did not love.	I was not loved.
<i>Past-perfect</i> , . .	I had not loved.	I had not been loved.
<i>Future</i> ,	I shall <i>or</i> will not love.	I shall <i>or</i> will not be loved.
<i>Future-perf.</i> {	I shall <i>or</i> will not have loved.	I shall <i>or</i> will not have been loved.

IMPERATIVE MOOD.

Love not, <i>or</i> love thou not, <i>or</i> do not love, <i>or</i> do thou not love.	Be not loved, <i>or</i> be thou not loved, do not thou be loved.
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INFINITIVE MOOD.

<i>Imperfect</i> , . . .	Not to love.	Not to be loved.
<i>Perfect</i> ,	Not to have loved.	Not to have been loved.

PARTICIPLES.

<i>Imperfect</i> , . . .	Not loving.	Not being loved.
<i>Perfect</i> ,	Not having loved.	Not having been loved.

Note.—The first person only is given. The pupil may name all the persons if it is thought necessary.

EXERCISES.

Conjugate the following verbs with the adverb *not*:

Follow, deceive, persuade, attend, perceive, convince.

INTERROGATIVE FORM.

In interrogative sentences the subject is placed after the first auxiliary, or after the verb when there is no auxiliary; as, "Lovest thou?" "Dost thou love?"

None but the indicative mood can be used in interrogation.

EXAMPLES.

INDICATIVE MOOD.

ACTIVE VOICE.	PASSIVE VOICE.
<i>Present</i> , . . . Do I love?	Am I loved?
<i>Present-perf.</i> . Have I loved?	Have I been loved?
<i>Past</i> , Did I love?	Was I loved?
<i>Past-perfect</i> , . Had I loved?	Had I been loved?
<i>Future</i> , Shall I love?	Shall I be loved?
<i>Future-perf.</i> . Shall I have loved?	Shall I have been loved?

EXERCISES.

Conjugate the following verbs in the interrogative form :

Defeat, desert, examine, deprive, gladden, advise, persuade.

INTERROGATIVE NEGATIVE FORM.

In interrogative negative sentences the subject is placed after the first auxiliary, and followed by the adverb *not*; if no auxiliary is used, the subject and the adverb follow the verb.

EXAMPLES.

INDICATIVE MOOD.

ACTIVE VOICE	PASSIVE VOICE.
<i>Present</i> , Do I not love?	Am I not loved?
<i>Present-perf.</i> . Have I not loved?	Have I not been loved?
<i>Past</i> , Did I not love?	Was I not loved?
<i>Past-perfect</i> , . Had I not loved?	Had I not been loved?
<i>Future</i> , Shall I not love?	Shall I not be loved?
<i>Future-perf.</i> . Shall I not have loved?	Shall I not have been loved?

EXERCISES.

Conjugate the following verbs in the interrogative negative form :

Persuade, betray, deceive, envy, arm, instruct, perceive.

IRREGULAR VERBS.

An IRREGULAR VERB is one which does not form its past tense and auxiliary perfect participle by adding *ed*.

There are about one hundred and seventy irregular verbs, some of which have the past tense and the auxiliary perfect participle alike in form, and others have them different.

Some verbs have two forms of the past tense, or of the auxiliary perfect participle, or of both. In the list the preferable forms are placed first; those which stand in the second place being in some instances almost obsolete.

LIST OF IRREGULAR VERBS.

IMPERFECT OF THE INFINITIVE.	PAST.	AUXILIARY PERF. PARTICIPLE.
Abide,	abode,	abode.
Arise,	arose,	arisen.
Awake,	awoke, awaked,	awaked.
Be,	was,	been.
Bear,	bore, bare,	borne, born.
Become,	became,	become.
Befall,	befell,	befallen.
Beget,	begot,	begotten, begot.
Begin,	began,	begun.
Behold,	beheld,	beheld.
Bend,	bent, bended,	bent, bended.
Bereave,	bereft, bereaved,	bereft, bereaved.
Beseech,	besought,	besought.
Beset,	beset,	beset.
Bet,	betted, bet,	betted, bet.
Bid,	bade, bid,	bidden, bid.
Bind,	bound,	bound.
Bite,	bit,	bitten, bit.
Bleed,	bled,	bled.
Blend,	blended, blent,	blended, blent.
Blow,	blew,	blown.
Break,	broke,	broken.
Breed,	bred,	bred.
Bring,	brought,	brought.
Build,	built, builded,	built, builded.
Burn,	burned, burnt,	burned, burnt.
Burst,	burst, bursted,	burst, bursted.
Buy,	bought,	bought
Cast,	cast,	cast.
Catch,	caught, catched,	caught, catched.
Chide,	chid,	chidden, chid.
Choose,	chose,	chosen.
Cleave (to split),*	clove, cleft,	cloven, cleft.
Cling,	clung,	clung.
Clothe,	clothed, clad,	clothed, clad.
Come,	came,	come.
Cost,	cost,	cost.
Creep,	crept,	crept.
Crow,	crew, crowed,	crowed.
Cut,	cut,	cut.
Dare (to venture),†	dared, durst,	dared.

*Cleave, *to adhere*, is regular. *Clave* was once used as the past tense.

†Dare, *to challenge*, is regular.

IMPERFECT OF THE INFINITIVE.	PAST.	AUXILIARY PERF. PARTICIPLE.
Deal,	dealt, dealed,	dealt, dealed.
Dig,	dug, digged,	dug, digged.
Do,	did,	done.
Draw,	drew,	drawn.
Drink,	drank,	drunk.
Drive,	drove,	driven.
Dwell,	dwelt, dwelled,	dwelt, dwelled.
Eat,	ate, eat,	eaten.
Fall,	fell,	fallen.
Feed,	fed,	fed.
Feel,	felt,	felt.
Fight,	fought,	fought.
Find,	found,	found.
Flee,	fled,	fled.
Fling,	flung,	flung.
Fly,	flew,	flown.
Forbear,	forbore, forbare,	forborne.
Forget,	forgot,	forgotten, forgot.
Forsake,	forsook,	forsaken.
Freeze,	froze,	frozen.
Get,	got,	got, gotten.
Gild,	gilded, gilt,	gilded, gilt.
Gird,	girded, girt,	girded, girt.
Give,	gave,	given.
Go,	went,	gone.
Grave,	graved,	graved, graven.
Grind,	ground,	ground.
Grow,	grew,	grown.
Hang,*	hung, hanged,	hung, hanged.
Have,	had,	had.
Hear,	heard,	heard.
Heave,	heaved, hove,	heaved, hoven.
Hew,	hewed,	hewed, hewn.
Hide,	hid,	hidden, hid.
Hit,	hit,	hit.
Hold,	held,	held.
Hurt,	hurt,	hurt.
Keep,	kept,	kept.
Kneel,	kneeled, knelt,	kneeled, knelt.
Knit,	knit, knitted,	knit, knitted.
Know,	knew,	known.
Lade,	laded,	laden, laded.
Lay,	laid,	laid.
Lead,	led,	led.
Leave,	left,	left.
Lend,	lent,	lent.
Let,	let,	let.
Lie,†	lay,	lain.
Light,	lighted, lit,	lighted, lit.

* Hang, to take life by hanging, is generally regular.

† Lie, to utter falsehoods, is regular.

IMPERFECT OF THE INFINITIVE.

PAST.

AUXILIARY PERF. PARTICIPLE.

Lose,	lost,	lost.
Make,	made,	made.
Mean,	meant,	meant.
Meet,	met,	met.
Mow,	mowed,	mowed, mown.
Pen (to inclose),*	penned, pent,	penned, pent.
Pay,	paid,	paid.
Put,	put,	put.
Quit,	quitted, quit,	quitted, quit.
Rap,	rapped, rapt,	rapped, rapt.
Read,	read,	read.
Rend,	rent,	rent.
Rid,	rid,	rid.
Ride,	rode,	ridden.
Ring,	rung, rang,	rung.
Rise,	rose,	risen.
Rive,	rived,	riven, rived.
Run,	ran,	run.
Saw,	sawed,	sawed, sawn.
Say,	said,	said.
See,	saw,	seen.
Seek,	sought,	sought.
Seethe,	seethed, sod,	seethed, sodden.
Sell,	sold,	sold.
Send,	sent,	sent.
Set,	set,	set.
Shake,	shook,	shaken.
Shape,	shaped,	shaped, shapen.
Shave,	shaved,	shaved, shaven.
Shear,	sheared,	sheared, shorn.
Shed,	shed,	shed.
Shine,	shone, shined,	shone, shined.
Shoe,	shod,	shod.
Shoot,	shot,	shot.
Show,	showed,	shown, showed.
Shut,	shut,	shut.
Shred,	shred,	shred.
Shrink,	shrunk, shrank,	shrunk, shrunken.
Sing,	sung, sang,	sung.
Sink,	sunk, sank,	sunk.
Sit,	sat,	sat.
Slay,	slew,	slain.
Sleep,	slept,	slept.
Slide,	slid, slided,	slidden, slid, slided.
Slink,	slunk,	slunk.
Slit,	slit, slitted,	slit, slitted.
Smell,	smelled, smelt,	smelled, smelt.
Smite,	smote,	smitten, smit.
Sow,	sowed,	sown, sowed.
Speak,	spoke,	spoken.

* Pen, to write, is regular.

IMPERFECT OF THE INFINITIVE.

PAST.

AUXILIARY PERF. PARTICIPLE.

Speed,	sped, speeded,	sped, speeded.
Spell,	spelled, spelt,	spelled, spelt.
Spend,	spent,	spent.
Spill,	spilt, spilled,	spilt, spilled.
Spin,	spun,	spun.
Spit,	spit, spat,	spit, spitten.
Split,	split,	split.
Spread,	spread,	spread.
Spring,	sprung, sprang,	sprung.
Stay,	staid, stayed,	staid, stayed.
Stand,	stood,	stood.
Steal,	stole,	stolen.
Stick,	stuck,	stuck.
Sting,	stung,	stung.
Stink,	stunk,	stunk.
Strew,	strewed,	strewn, strewed.
Stride,	strode,	stridden.
Strike,	struck,	struck, stricken.
String,	strung,	strung.
Strive,	strove, strived,	striven, strived.
Strow,	strowed,	strown, strowed.
Swear,	swore, sware,	sworn.
Sweat,	sweated, sweat,	sweated, sweat.
Swell,	swelled,	swelled, swollen.
Swim,	swum, swam,	swum.
Swing,	swung,	swung.
Take,	took,	taken.
Teach,	taught,	taught.
Tear,	tore,	torn.
Tell,	told,	told.
Think,	thought,	thought.
Thrive,	thrived, throve,	thrived, thriven.
Throw,	threw,	thrown.
Thrust,	thrust,	thrust.
Tread,	trod, trode,	trodden, trod.
Wake,	waked, woke,	waked.
Wear,	wore,	worn.
Weave,	wove, weaved,	woven, weaved.
Weep,	wept,	wept.
Wet,	wet, wetted,	wet, wetted.
Win,	won,	won.
Work,	worked, wrought,	worked, wrought.
Wind,	wound, winded,	wound, winded.
Wring,	wrung, wringed,	wrung, wringed.
Write,	wrote, writ,	written.

Remarks.—1. In other grammars, *bear, to carry*, and *bear, to bring forth*, are set down as two distinct verbs, the former with the participle *borne*, and the latter with the participle *born*.

Dr. Webster says, "A very useful distinction is observed by good authors, who in the sense of *produced* or *brought forth* write this word *born*; but in the sense of *carried* write it *borne*." It is true that in the sense of *carried* the participle is always written *borne*; but it is not true that in the sense of *produced* or *brought forth* it is

always written *born*. We do not say, "The tree has *born* fruit;" or, "The mother has *born* children;" but, "The tree has *borne* fruit," and "The mother has *borne* children." *Born* is never used in the active voice in any sense; and never in the passive followed by the preposition *by*.

2. The participle of *drink* is given in some grammars *drunk* or *drank*; in others *drank* or *drunk*; in others *drank* only. Formerly *drank* was occasionally used as the participle, and it is now generally used by writers of an inferior class; but authors of the first class use *drunk* as the participle. Such writers say, "I have *drunk*," not "I have *drank*;" "Toasts were *drunk*," and not "Toasts were *drank*."

"He on honey-dew hath fed,
And *drunk* the milk of paradise."—*Coleridge*.

"Here he had danced and *drunk* until midnight."—*W. Irving*. "Not at all the less had the one *drunk* no brandy."—*De Quincey*. "Conachar has *drunk* of our cup, and eaten of our bread."—*Sir W. Scott*. "Wine is *drunk*, and comfits are eaten."—*Id.* "The toast is *drunk* with a good deal of cheering."—*Dickens*. "Claret equal to the best which was *drunk* in London."—*Macaulay*. "Odoherly's health being *drunk*."—*Prof. Wilson*. "I had eaten and *drunk*."—*Sydney Smith*. "He had *drunk* largely."—*Thackeray*. "Wine was more generally *drunk* than now."—*Hawthorne*. "Nobody can write the life of a man but those who have eat and *drunk* and lived in social intercourse with him."—*Dr. Johnson*. "I have not *drunk* a glass of wine for twelve months."—*Hood*.

3. Compounds generally follow the conjugation of the simple word; as, *overcome*, *overcame*, *overcome*; *outdo*, *outdid*, *outdone*.

ERRORS IN THE USE OF IRREGULAR VERBS.

The following are some of the errors most frequently committed in irregular verbs:

1. The past tense is used for the auxiliary perfect or passive participle; as, "I have *went*" for "I have *gone*;" "I have *rose*" for "I have *risen*." The following are the verbs in the use of which this error is most commonly committed:

Arise,	Break,	Eat,	Go,	Slay,	Take,
Awake,	Choose,	Fall,	Rise,	Speak,	Tear,
Become,	Come,	Fly,	Ride,	Steal,	Wear,
Befall,	Drink,	Forsake,	Run,	Strive,	Weave,
Begin,	Drive,	Freeze,	Shake,	Swear,	Write.

2. The participle is used for the past tense; as, "I *done*" for "I *did*;" "I *seen*" for "I *saw*." The following are the verbs in the use of which this error is most commonly committed: *Become*, *Begin*, *Come*, *Drink*, *Do*, *Run*, *See*.

3. The transitive verbs *lay* and *set* are often used for the intransitive verbs *lie* and *sit*, and the regular transitive verb *raise* is often used for the irregular intransitive verb *rise*; as, "He *laid* down" for "He *lay* down;" "He has *laid* down" for "He has *lain* down;" "He *set* down" for "He *sat* down;" "He has *set* down" for "He has *sat* down;" "He *raised* up" for "He *rose* up;" "He has *raised* up" for "He has *risen* up."

To help the pupil to avoid these very common errors the transitive verb *lay* is conjugated by the side of the intransitive verb *lie*, and the transitive verb *set* by the side of the intransitive verb *sit*.

INDICATIVE MOOD.

PRESENT TENSE.

TRANSITIVE.	INTRANSITIVE.	TRANSITIVE.	INTRANSITIVE.
I lay,	I lie;	I set,	I sit;
Thou layest,	thou liest;	Thou settest,	thou sittest;
He lays,	he lies;	He sets,	he sits;
We lay,	we lie;	We set,	we sit;
You lay,	you lie;	You set,	you sit;
They lay,	they lie;	They set,	they sit.

PRESENT-PERFECT TENSE.

I have laid, etc., I have lain, etc.; I have set, etc., I have sat, etc.

PAST TENSE.

I laid,	I lay;	I set,	I sat;
Thou laidest,	thou layest;	Thou settest,	thou sattest;
He laid,	he lay;	He set,	he sat;
We laid,	we lay;	We set,	we sat;
You laid,	you lay;	You set,	you sat;
They laid,	they lay;	They set,	they sat.

PAST-PERFECT TENSE.

I had laid, etc., I had lain, etc.; I had set, etc., I had sat, etc.

FUTURE TENSE.

I shall lay, etc., I shall lie, etc.; I shall set, etc., I shall sit, etc.

FUTURE-PERFECT TENSE.

I shall have laid, I shall have lain; I shall have set, I shall have sat.

IMPERATIVE MOOD.

Lay, etc., lie, etc.; Set, etc., sit, etc.

INFINITIVE MOOD.

IMPERFECT.

To lay, to lie; To set, to sit.

PERFECT.

To have laid, to have lain; To have set, to have sat.

PARTICIPLES.

IMPERFECT.

TRANSITIVE.	INTRANSITIVE.	TRANSITIVE.	INTRANSITIVE.
Laying,	lying;	Setting,	sitting.

PERFECT.

Having laid,	having lain;	Having set,	having sat.
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Note.—*Lay, set, and raise*, being transitive, require each of them an object; as, “He laid the *book* down;” “He laid *himself* down;” “He set the *child* on the floor;” “He raised the *child* up;” “He raised *himself* up.”

Set is intransitive in such expressions as “The sun *sets*.”

EXERCISES.

Correct the errors in the following:

The tree was shook by the wind. He raised up from the bed. He set down on the sofa. While yet young he become gray, in consequence of the misfortune that had befell him. He begun well, but did not continue as he had began. The wind blowed down the tree. The apples had fell off. The branches were badly broke.

A speaker was chose by the meeting. John come down stairs in great haste. After the letter had came I found it was so badly wrote that it could not be read. The ball was throwed over the fence. He had mistook the meaning of the phrase. The water is froze. I seen the horse run. I done it myself. The boat was ladened with sugar.

He drunk too much water. The water was all drank up. This cloth is well wove. He had went away before I come. John done well. The bottle is broke. He seen it fall. The horses were drove to pasture. You have mistook him. A race was ran. Yesterday I run all the way to school. My shoes are almost wore out. The leaves of the book are tore. Somebody has took my pen.

The sick man has arose from the bed. He has awoke already. They had became very ill. They had eat the peaches. The book has fell down. The bird has flew from the tree. He had rose before I seen him. The speech was well spoke. Some one has stole the ring. You have strove hard. He has swore not to do so.

James laid down on the grass. He is now laying on the bed. He set up for some time. Mary is setting on a stool. She has set there a long time. Having set up for some time, the sick man is now laying down. He had scarcely raised up before he fainted. Raise up from the floor and set on a chair. Why are you laying there? Where is the hen setting? She has laid down. I will lay down. You ought to have laid down before. Are you able to raise up?

Conjugation of the Irregular Verb *To Take*.

PRINCIPAL PARTS.

IMPERFECT INFINITIVE.	PAST INDICATIVE.	AUX. PERFECT PARTICIPLE.
Take.	Took.	Taken.

INDICATIVE MOOD.

ACTIVE VOICE.	PASSIVE VOICE.
<i>Present</i> , . . . I take.	I am taken.
<i>Present-perf.</i> I have taken.	I have been taken.
<i>Past</i> , I took.	I was taken.
<i>Past-perfect</i> , I had taken.	I had been taken.
<i>Future</i> , . . . I shall <i>or</i> will take.	I shall <i>or</i> will be taken.
<i>Future-perf.</i> I shall <i>or</i> will have taken.	I shall <i>or</i> will have been taken.

IMPERATIVE MOOD.

Take, *or* take thou, *or* do thou take. Be taken, *or* be thou taken, etc.

INFINITIVE MOOD.

<i>Imperfect</i> , . . To take.	To be taken.
<i>Perfect</i> , . . . To have taken.	To have been taken.

PARTICIPLES.

<i>Imperfect</i> , . . Taking.	Being taken.
<i>Perfect</i> , . . . Having taken.	Having been taken.
<i>Aux. Perfect</i> , Taken.	Taken.

DEFECTIVE VERBS.

DEFECTIVE VERBS are such as are remarkable for wanting some of their parts. The following is a list of them:

INDICATIVE MOOD.

PRESENT.	PAST.	PRESENT.	PAST.	PRESENT.	PAST.
Can,	could;	Must,	. . . .	Shall,	should.
May,	might;	Ought,	. . . .	Will,	would.
		. . . .	quoth;		

Remarks.—1. The original meaning of *can* is *to know*; as, “I *can* but smal grammere.”—*Chaucer*. So in the past tense,

“A few termes *conde* he, two or three,
Which he had learned out of some decree.”—*Chaucer*.

It was not confined to the present and past tenses. Thus *Chaucer* says, “She should not *con* ne mowe attaine;” that is, she should not know how nor be able to attain.

2. With respect to some things, to know how is to be able to do them. Thus, “I know how to read,” and “I am able to read,” convey the same idea. Hence *can* came to denote *ability*, while its signification of knowledge has gradually disappeared.

3. *May* had originally the signification that *can* now has. Thus, "I *may* all thyngis in him that comforteth me."—*Wiclif*.

4. It was sometimes written *mowe*,* and was not confined to the present and past tenses. Thus *Wiclif* says, "Many seeken to entre, and they schulen not *mowe*;" that is, shall not *may*, or be able. "Which thou shalt *mowe* suffre."—*Chaucer*. "Despoiled of *mowing* to do yvel."—*Chaucer*.

5. This word now generally denotes power as *granted* by some one, that is, liberty or permission; as, "You *may* go;" that is, you have permission to go. It sometimes denotes a wish; as, "May you prosper."

6. With the perfect infinitive, and sometimes with the imperfect, it denotes possibility; as, "He *may* have written;" that is, it is possible that he wrote. "He *may* write, perhaps." Here *may* denotes *possibility*.

7. *Could* and *might* have, in general, the same relation to *can* and *may* that *should* and *would* have to *shall* and *will*. (See "Should and Would," p. 123.)

8. *Must* denotes *necessity*. When it is used to denote a *past* necessity a change is made in the verb with which it is connected; as, "I determined to tell him, for he must have learned it some time or other;" that is, he *was necessitated* to learn it.

9. But this is not the usual signification of *must* with the perfect infinitive. "He *must* have written this letter" means it is necessary to believe that he wrote it; not he was compelled or *necessitated* to write it.

10. When *ought* refers to past time a change is made in the infinitive with which it is connected, as in the case of *must*. Thus, "He *ought to go*" means that he *is* under obligation to go, while "He *ought to have gone*" means that he *was* under obligation to go.

11. *Quoth* is used only in the first and third persons of the past tense; as, "Quoth I," "Quoth he."

12. *Must* is not varied. The others are varied in the second person singular only. *Can* has *canst* and *couldst* or *couldest*; *may* has *mayst* or *mayest* and *mightest* or *mightst*; *ought* has *oughtest*. *Will* as a principal verb is regular; as, "He *willed* it to be so."

13. The word *beware* was originally two words, the verb *be* and the adjective *ware*; as, "*Be ye war* of the sour dough of the Farisees and Saducees."—*Wiclif*. It is accordingly used in those tenses only in which *be* occurs in the verb *to be*; as, "Beware of him;" "I will beware of him."

14. In *methinks*, which is now obsolescent, *thinks* is used in the sense of *seems*, and *me* is an Anglo-Saxon dative = *to me*. "Methinks I hear his voice." Here the proposition "I hear his voice" is the subject of *thinks*—"That I hear his voice seems to me." *Methought* also is sometimes used; as, "Methought I saw my late espoused saint."—*Milton*.

AUXILIARY VERBS.

AUXILIARY VERBS are those which help to form the different parts of other verbs.

They are *do*, *be*, *have*, *shall*, and *will*.

Do, *be*, and *have* are also principal verbs.

* A fact which shows that words now in use among the common people only are not always *corruptions* is that the old form *mought* is still used in some places for *might*. This word occurs frequently in old writers; thus, "Winter and summer they *mought* well fare."—*Spenser*.

DO.

Do is used for emphasis, also in negative and interrogative sentences without emphasis. Formerly it was sometimes used in simple affirmative sentences; as, "The young lions *do* lack."—*English Bible*. "False witnesses *did* rise up."—*Ps.* xxxv, 11.

It is sometimes used instead of a repetition of some verb which has preceded; as, "He studies better than you *do*;" that is, than you *study*. The verb in the infinitive mood may be regarded as understood after *do* used in this way; as, "He studies better than you *do* study."

BE.

The verb *to be* when used as an auxiliary connects the subject and the participle expressing the action or state.

HAVE.

The use of *have* as an auxiliary probably originated in its being used to express the *possession* of something represented as the object of an action denoted by the participle; as, "I *have* money *concealed*" (by myself); "I have *concealed* money;" that is, money which is *concealed*. By degrees the idea of possession has been dropped; and the participle has changed its mode of signification; so that, instead of being passive, it is now active in sense, and instead of belonging to the noun, like an adjective, it now governs it in the objective case when it is transitive. It has become so entirely changed that *intransitive* verbs have this participle, though they can not have a *passive* participle.

SHALL AND WILL.

Shall is from the Anglo-Saxon *scealan*, and the original meaning is *to owe*. Thus, "Agyf thaet thu me scealt," Pay what thou owest me [*shalt* me]; "Se him sceolde tyn thusend punda," Who owed [*should*] him ten thousand pounds. Chaucer uses the word in this sense; as, "By the faith I shall to God;" that is, *owe*.

The original meaning may still be traced in the present use of this word; as, "Thou shalt not kill," Thou owest, art under obligation, not to kill; "In the day that thou eatest thereof thou shalt surely die," owest, art destined, to die. So in the past tense, "Judas Iscariot which should betray him," was destined to betray him. *Should* is not used in this sense by modern writers.

This signification of *shall* renders it appropriate in prophecies in which the object is to represent the event, not merely as future, but as destined, foreordained. Thus, "Every valley *shall* be exalted, and every hill *shall* be made low; and the crooked *shall* be made straight,

and the rough places plain. And the glory of the Lord *shall* be revealed; for the mouth of the Lord hath spoken it."

This word is used to express obligation or necessity imposed upon one by *the determination of another*; as, "You *shall* write. Here the person addressed is represented as placed by the determination of the speaker under the necessity of performing the act.

Will expresses *will, inclination, determination*; as, "He *will* write in spite of opposition;" that is, *is determined*.

What one owes, is obliged, is destined to do must be future; what one wills to do must also be future. In certain cases the idea of futurity has prevailed over the original signification of the words, and *shall* and *will* denote events simply as future.

The mode of expressing simple futurity in English implies, according to the original meaning of the words, that the speaker is impelled by obligation or destiny, while others are influenced by their own will; and if any other than the speaker is represented as foretelling, he also is regarded as impelled by obligation or destiny.

I *shall* be elected.

You *will* be elected.

He *will* be elected.

Here the speaker employs *shall* in expressing what is to happen to himself and *will* in expressing what is to happen to others.

You predict that { I *shall* be elected.
You *shall* be elected.
He *will* be elected.

Here the person addressed is represented as foretelling, and *shall* is employed in expressing what is to happen to him as well as what is to happen to the speaker, while *will* is used in expressing what is to happen to another.

Shall I be elected?

Shall you be elected?

Will he be elected?

Here we inquire concerning the belief or expectation of the person addressed, "Shall I be elected?" being equivalent to "Do you predict that I shall be elected?" Accordingly *shall* and *will* are employed as in the preceding forms.

He predicts that { I *shall* be elected.
You *will* be elected.
He *shall* be elected.
John *will* be elected.

Here the person spoken of is represented as foretelling, and *shall* is employed in expressing what is to happen to him as well as what is

to happen to the speaker, while *will* is employed in expressing what is to happen to others.

In promises, resolutions, or threats the original meaning of *shall* and *will* is more apparent. *Will* is applied to the actions or states of the person who is represented as promising, threatening, etc., and *shall* to those of others.

I *will* write.
 You *will* write.
 He *will* write.

Here the subject of the verb in each case represents the person who resolves, and *will* is employed in all the persons.

I *will* write.
 You *shall* write.
 He *shall* write.

Here the person speaking expresses resolution about the actions of others as well as his own, applying *will* to his own and *shall* to those of others.

You are resolved that { You *will* write.
 I *shall* write.
 He *shall* write.

Here the person addressed is the one who resolves; accordingly *will* is used in the second person, and *shall* in the others.

Will you write?
Shall I write?
Shall he write?

Here we inquire concerning the resolution of the person addressed, "Shall I write?" being equivalent to "Are you resolved that I shall write?" Accordingly *will* and *shall* are employed as in the preceding forms.*

He is resolved that { He *will* write.
 I *shall* write.
 You *shall* write.

Here the person spoken of is the one who resolves; accordingly *will* is used in the third person, and *shall* in the others.

*Dr. Webster says: "*Shall you go?* asks for information of another's *intention*. This would make *shall* usurp the office of *will*. But it is easy to see that *will you go?* is the form that asks for information of another's intention. The answer to *Will you go?* is *I will*: an answer that would be impertinent if the inquiry were not concerning the *intention*. "Oak. I will have my own way, I am determined. Major O. Why, that's well said. But will you do it? Oak. I will."—George Colman. "Panthino. Wilt thou go? Launce. Well, I will go."—Shakespeare. "Thou canst not hear it named, and wilt thou do it?"—Coleridge. "How long wilt thou sleep, O sluggard? When wilt thou arise out of thy sleep?"—English Bible.

Since the form "*Shall* I be elected?" denotes either "Do you *resolve* that I shall be elected?" or "Do you *predict* that I shall be elected?" we must learn from other circumstances which is meant in any particular instance.

To ask a question with *will* in the first person singular involves an absurdity; for such a question would represent a person as inquiring what his own will is. Thus, "Will I go?" is equivalent to "Is it my will to go?" In the Scotch song the mariner's wife, who has heard of the safe arrival of her husband, exclaims in the rapture of joy:

"And *will* I see his face again?
And *will* I hear him speak?"

By using *will* instead of *shall* she asks if it is her *will* or *intention* to see him.

But *will* may be employed interrogatively in the first person *plural*; as, "*Will* we quietly grant to European despotism what it most covets?" "*We will* do our best to repay him, *will* we not?"—*Bulwer*. In such cases the speaker does not inquire what his own will is; but what is the will of those whom he associates with himself.

Will may be employed in the first person singular when the speaker merely changes the person in repeating a question which has been addressed to him; as, "Will you accept the proposition?" "*Will* I accept the proposition? No, sir."

A strong determination on the part of the speaker may be expressed in the *form* of a question with a negative; as, "*Will* I not punish him?"

Remark.—*Shall* is sometimes found employed in the first person to express resolutions or promises, especially among the earlier writers; as, "I *shall* obey, my lord."—*Shakespeare*. "Proceed, I *shall* be silent."—*Coleridge*. This form may have been originally intended to denote that the performance of the promise would result from obligation or destiny rather than from will, "I shall obey" being equivalent to "I am bound to obey." Compare "Proceed, I shall be silent" with "Speak, I am bound to hear."—*Shakespeare*.

But in the course of time this distinction ceased to be regarded, *shall* and *will* being used indiscriminately, sometimes both words in the same passage, to express the same idea; as, "Give him this money and these notes, Reynaldo. I *will*, my lord."—*Hamlet*. "Drive his purpose on to these delights. We *shall*, my lord."—*Ib.* "We *shall*, my lord, perform what you command us."—*Macbeth*. "I *will* be correspondent to command."—*Tempest*.

"If by direct or by collateral hand
They find us touched, we *will* our kingdom give,
Our crown, our life, and all that we call ours,
To you in satisfaction; but, if not,
Be you content to lend your patience to us,
And we *shall* jointly labor with your soul
To give it due content."—*Hamlet*.

"*Kitely*. Forget it not, nor be out of the way.

Cash. I *will* not, sir.

Kitely. I pray you have a care on't;
Or whether he come or no, if any other,
Stranger or else, fail not to send me word.

Cash. I *shall* not, sir."—*Ben Jonson*.

This confounding of *shall* and *will* should be avoided.

Shall is used in all the persons to denote simple futurity in certain cases in which the future event is assumed rather than directly asserted; namely, after such words as *except, if, though, although, whether, unless*; in relative propositions which qualify the antecedents, and in propositions containing adverbs in which the idea of the relative is involved; as, "*If ye shall see the Son of man*;" "*Except your righteousness shall exceed the righteousness of the Scribes and Pharisees*;" "*Unless the work shall be completed*;" "Every person *who shall be present will hear*;" "*Whoever shall kill shall be in danger of the judgment*;" "Beware of the day *when the Lowlands shall meet thee in battle-array*;" "*Till time shall be no more*;" "We will pursue this course *whenever it shall be practicable*;" "*Before the child shall know*."

The relative proposition *who shall be present* qualifies the antecedent *person*, describing what class of persons will hear; the relative proposition *whoever shall kill* qualifies the antecedent (*person*) understood; *when* is equivalent to *in which*; *till* is equivalent to the time *at which*; *whenever* to at all times *at which*.

In modern usage *shall* is more generally omitted; as, "Unless the work be completed."

Will, as well as *shall*, is used in commands; as, "You *will* proceed to Paris by the most direct route, and there you *will* await further orders." *Shall* expresses the command authoritatively; as, "Thou *shalt* not steal." *Will* expresses it in a milder manner as merely a future event.

Those who have not been accustomed to do so from childhood, which is the case with the natives of Scotland, Ireland, and many parts of the United States, find it difficult to make the proper distinction between *shall* and *will*. As their error consists in using *will* for *shall*, not in using *shall* for *will*, they will find the difficulty removed by attending to the following

CAUTIONS.

I. FIRST PERSON.

If you wish to express merely what will take place, without any idea of will or determination, do not use *will*.

ILLUSTRATIONS.

“I will be compelled to leave my home.” Here the speaker wishes to express merely what will take place, and can not mean that he is *determined* to be compelled, which would be absurd; the use of *will* is therefore improper.

“I hope that I will see him.” Here is intended to be expressed merely a future event, which the speaker hopes will take place, the nature of the case excluding the idea of will or determination. It is therefore improper to use *will*.

“Perhaps I will find some money.” The word *perhaps* shows that the speaker can not mean that he is *determined* to find some money; and consequently the use of *will* is improper.

“I will feel obliged, if you will send me the book.” As the speaker does not wish to express a determination to feel obliged, but merely the result that will follow the sending of the book, he should not use *will*.

“We will be pleased to see you.” The speaker does not wish to say that he and those associated with him are determined to be pleased, which would not be complimentary, but that the pleasure will follow as a natural consequence of seeing the person to whom he speaks: he should therefore not use *will*.

II. SECOND AND THIRD PERSONS.

If the person is to be represented as expressing merely what will happen to himself, without any idea of will or determination, do not use *will*.

Remark.—This caution applies to dependent propositions only; for it is in such propositions only that any one but the speaker can be represented as expressing what will happen to himself.

ILLUSTRATIONS.

“You say that you will be compelled to leave your home.” “He hopes that he will see him.” “You think that perhaps you will find some money.” “He says that he will feel obliged, if you will send him the book.” “They say that they will be pleased to see you.” In these examples *you*, *he*, and *they* take the place of *I* and *we* in the examples under Caution I, the persons being represented as foretelling what will happen to themselves, without any idea of will or determination: the use of *will* is therefore improper.

III. INTERROGATIONS.

If the inquiry is merely about what will happen to the person spoken to, and not about his will or determination, do not use *will*.

Remarks.—1. That one of these two words which would be proper in the answer is the word to be employed in the question; as, “*Shall* you be compelled to leave your home?” “I *shall* be compelled to leave my home.”

2. When a proposition is dependent on another which takes the interrogative form the use of *shall* and *will* in the dependent proposition is regulated by the principle involved in Caution II; as, “Do you say that you *shall* be compelled to leave your home?”

ILLUSTRATIONS.

“Will you be happy to see me?” “Will you be obliged to desist from the undertaking?” “Will you not lose your suit by doing so?” In these examples the inquiry is about what will happen to the person addressed, not about his will or determination; the use of *will* is therefore improper.

EXERCISES.

1. Explain why *shall* is used correctly in the following examples:

I suppose we shall see her in the spring. I shall be very happy to see her. Perhaps I shall be able to find him. I shall be murdered by my barbarous subjects. I shall perish ere they come to save me. I shall be secure with her. Oh, I shall die; I shall expire in a fit of laughing. I shall have an altercation with this honest blockhead. I hope we shall see Sir Peter. I fear we shall not go hence as we came. I shall be very much obliged to you, if you will give me your opinion on these points. I shall be glad to be your servant. If we examine this, we shall perceive its utility. What sufferings shall I have to endure! It is very improbable that I shall sell my house before Christmas.

2. Explain why *will* is used incorrectly in the following examples:

I dare say I will become fat, torpid, and motionless. I will be driven to that at last. I take it for granted we will have to endure them. I fancy that I will read my sermon all the better for such a listener. The time is so short that I will have no opportunity of seeing him. I will like him less than I wish. I will be ruined if you do not assist me. We will be punished for this. I hope I will be able to see him in the morning. When will we see him again? Now I will be teased by all his tribe. I will be sorry to leave you, my kind friend. Perhaps I will be able to discover some useful coadjutor. This day, if he keeps his promise, we will have our answer. I will laugh myself to death at this puppy-headed monster.

3. In which of the following sentences is *will* correctly employed?

Help! help! I will be murdered! How will I be revenged on him? I suppose I will find him at the inn. I will drown, nobody shall help me. I will do what you request me to do. I will stand, and so shall

Trinculo. I shall be extremely happy to see him and will leave a note for him at the tavern. If you are going into the field, I will go with you. We will often find ourselves obliged to dissent from the opinions of the biographer. If you come this way, we will be happy to see you. I will be at least three weeks in making my tour. We will be able to form some idea of the large field opened for Christian philanthropy. I will be much obliged to you, if you direct me where I shall find the best information. I will mount the boys on the ponies, and they shall scour the country forthwith, and you shall be supplied with yeast and eggs. Ha! I will have a fine pet now. If it is my lot to crawl, I will crawl contentedly. When the political storms shall pass away, we will find the flag of our country floating proudly on the breeze. We will gain all we wish. He received acknowledgments, in consequence of which I will be this day set at liberty. We have every reason to believe that we will be called upon to record some remarkably fast time. Let this work go on, and we will soon be once more a united and happy people. I want office: if you vote for me, I will be elected; if you do not vote for me, I will not be elected.

4. Insert the proper word in each of the following blanks:

If we examine this, we perceive its utility. I endeavor to send you the book to-morrow. we hear a good speech if we go? I seek out Falstaff. you go with us to behold it? We be delighted to receive a visit from you. We be conquered by our passions. I believe I receive a letter to-day. Poor father! you will suffer more than I I be free! unbar the door! I act upon my first impulse and go straight to Ralph Nickleby. I be miserable, if you leave me. I not lend thee a penny. The cause is in my will, I not come.

5. Explain the difference in meaning made by changing *shall* to *will*:

As for being a bishop, that I shall never be. As for being a bishop, that I will never be. I shall be in London in March. I will be in London in March. I shall never see her again. I will never see her again. I shall be elected. I will be elected. We shall be satisfied. We will be satisfied. I shall never laugh again. I will never laugh again. Merrily, merrily shall I live now. Merrily, merrily will I live now. I assure you I shall hear no such impertinence. I assure you I will hear no such impertinence. I shall sell my house before Christmas. I will sell my house before Christmas. We shall be no more troubled with him. We will be no more troubled with him.

6. Why is *shall* used in the following sentences? (*See Caution II.*)

You suppose that you shall see her in the spring. You say that you shall be happy to see her. You predict that you shall find some

money. He fears that he shall perish before they come to save him. He believes that he shall be murdered by his barbarous subjects. You hope you shall see Sir Peter. They fear they shall not go hence as they came. They say they shall be very much obliged to you, if you will give your opinion on these points. He says he shall be glad to be your servant. Do you consider it probable that you shall sell your house before Christmas? Do you expect that you shall become fat? She says that she shall be driven to that at last. Do you take it for granted that you shall have to endure them? You think you shall read your sermon better for such a listener. You assert that the time is so short that you shall have no opportunity of seeing him. He thinks he shall like him less than he wishes. He predicts that he shall be ruined, if you do not assist him. Do they think that they shall not be punished for this? He believes that he shall have an answer to-day. Do you know how you shall be revenged on him? (*See Caution III.*) Shall you be murdered by your barbarous subjects? Shall you find him at the inn? Shall you be three weeks in making your tour? Shall you find the flag of your country still floating? Shall you gain all you wish? Shall you be set at liberty to-day? Shall you hear a good speech, if you go? Shall you be elected? Shall you be ruined unless he assists you? Shall you be surprised to see him? Shalt thou be lord of the whole world? Shall you do any good by going there? Shall you be unhappy if I do not come?

SHOULD AND WOULD.

Between *should*, the past form of *shall*, and *would*, the past form of *will*, there is in general the same distinction that exists between *shall* and *will*; *should*, according to the original signification, expressing events resulting from necessity, and *would* expressing events depending on will; as, "The nation *would* [was determined] go to war;" "Thou art the Christ which *should* [was destined] come into the world." *Should*, however, is not now used in this absolute sense.

As the present forms *shall* and *will* are employed to express events as future to present time, so the past forms *should* and *would* are employed to express events as future to past time; as, "We wondered what the house *would* be like, and when we *should* get there, and whether we *should* see Mr. Jarndyce, and what he *would* say to us, and what we *should* say to him."

This passage expresses events future to the past time to which *wondered* refers. If we change *wondered* to *wonder*, we see that *shall* takes the place of *should*, and *will* that of *would*; as, "We wonder what the house *will* be like, and when we *shall* get there," etc.

Accordingly, in such forms *should* is used in expressing what was to happen to the speaker and to the person represented as foretelling or supposing, and *would* in expressing what was to happen to others. (See "SHALL and WILL," p. 115.)

In promises, resolutions, or threats *would* is applied to the actions or states of the person represented as promising, etc., and *should* to those of others.

ILLUSTRATIONS.

I predicted that .	{	I <i>should</i> be elected.
		You <i>would</i> be elected.
		He <i>would</i> be elected.
You predicted that	{	I <i>should</i> be elected.
		You <i>should</i> be elected.
		He <i>would</i> be elected.
He predicted that	{	I <i>should</i> be elected.
		You <i>would</i> be elected.
		He <i>should</i> be elected.
		John <i>would</i> be elected.
I resolved that . .	{	I <i>would</i> write.
		You <i>should</i> write.
		He <i>should</i> write.
You resolved that	{	I <i>should</i> write.
		You <i>would</i> write.
		He <i>should</i> write.
He resolved that .	{	I <i>should</i> write.
		You <i>should</i> write.
		He <i>would</i> write.
		John <i>should</i> write.

Where the past form of a verb is used to express a condition or supposition *should* or *would* may be employed in expressing the conclusion; as, "If I *had* a pen, I *would* write;" "If I *had* a pen, I *should* be compelled to write;" "If he *had* a pen, he *would* write;" "If he *had* a pen, he *should* write;" "He says that if he *had* a pen, he *would* write;" "He says that if he *had* a pen, he *should* be compelled to write;" "If I *saw* him acting justly, I *should* admire him;" "If I *saw* him acting justly, I *would* applaud him."

Here the same distinction prevails between *should* and *would* as in the preceding case. "If I saw him acting justly, I *would* applaud him," expresses a voluntary action; "If I saw him acting justly, I *should* admire him," expresses something that does not depend on will.

The condition is not always formally expressed; as, "You would secure his favor by acting so" [if you acted so]; "I should be happy to find [if I should find] you restored to health;" "Without help [if no one had helped me], I should have failed."

A conclusion often stands without any condition expressed, the condition being implied; as, "I would not accept such an offer," [if it were made]; "I should be glad to go with you," [if I could].

Should and *would*, like the past forms of other verbs, may be used to express the condition or supposition; as, "If I *should* report this, they would not believe me;" "If he *would* study, he would learn." In this case *should* is used in all the persons when the assumed event does not depend on will; as, "If I *should* be compelled;" "If you *should* be compelled;" "If he *should* be compelled." So after *though*, *unless*, *whether*, etc. (See "SHALL and WILL," p. 115.)

After the introductory *that should* is often used in an indefinite sense in all the persons, "I am surprised that he *should* act so" [at his acting so.] "I am surprised that he *would* act so" implies a determination.

The use of *should* and *would* in conditions and conclusions relating to present time would easily lead to their being employed to express present time absolutely; which is the case where *should* is used in the sense of *ought*, and *would* in the sense of *wish*, as they are used in all the persons; as, "You *should* obey your parents;" "Whatever ye *would* that men should do to you."

These past forms thus used with a present sense express meanings which are no longer expressed by the present forms. Thus, "John *should* write" expresses a *duty* of John; while "John *shall* write" declares the speaker's *resolution* in regard to John. "Iago. Would you be satisfied? *Othello*. Would? Nay, I will."

This usage furnishes an explanation of some common forms of speech, such as, "I *should* say that he is an honest man;" "I *should* doubt his candor;" "He is not, we *should* suppose, capable of performing the labor." These are softened assertions, not so positive or abrupt as if *should* were not used. Instead of directly asserting a thing, these forms literally mean that circumstances are such as necessarily to lead the speaker to do what is expressed by the verb with which *should* is connected. "I should doubt his candor" = "I am compelled by circumstances to doubt his candor, whatever may be my inclination."

When we wish to refer to past time a change is made in the infinitives with which *should* and *would* are connected; as, "John should *have written* yesterday."

Remark.—"*Should seem*, *Would seem*. These phrases differ only in strength. We use '*should seem*' when the case is so strong as to render the inference almost a *necessary* one; we use '*would seem*' to express a prevailing *semblance* or probability,

with perhaps a slight implication that the case may be otherwise. Mr. Pickering supposed '*would seem*' to be a peculiarity of America; it is used, however, by English writers in the sense given above."—*Webster's Dictionary*.

The difference between these two phrases is such as we should infer from the difference between *should* and *would*. Desire implies inclination or tendency toward the thing desired; "*It would seem*" therefore denotes a *tendency* to seem; while "*It should seem*" denotes the same thing as *necessary*. "The battle *would* seem to have been a bloody one." "The battle *should* seem to have been a bloody one." The former expression implies that all the circumstances with which we are acquainted *tend* to make the battle seem to have been a bloody one; while the latter implies that the circumstances *necessarily* make the battle seem to have been of that character.

As *will* is used to denote a custom existing in present time, so *would* is used to denote a custom existing in past time; as, "He *would* spend whole hours in this employment."

"These things to hear

Would Desdemona seriously incline;
But still the house affairs *would* draw her thence
Which ever as she could with haste despatch,
She'd come again."—*Shakespeare*.

As *would* is often improperly used for *should*, attention is directed to the following

CAUTIONS.

I. FIRST PERSON.

If there is no will or determination to be expressed, do not use *would*; as, "I *should* be glad to see you," not *would*.

II. SECOND AND THIRD PERSONS.

If the person represented as saying, supposing, etc., is not to express will or determination, do not use *would*; as, "You said that you *should* be happy to see her," not *would*.

III. INTERROGATIONS.

If the inquiry is not about the will or determination of the person addressed, do not use *would*; as, "*Should* you be surprised to see her?" not *would*.

EXERCISES.

1. Explain why *should* is correctly used in the following examples:

I supposed we should see her in the spring. I feared I should be murdered by my barbarous subjects. I thought I should expire in a fit of laughing. I hoped we should see Sir Peter. I never thought I should be compelled to build. It was very improbable that I should sell my house before Christmas. She imagined she should enjoy more

agreeable minutes with the captain. He told her he should be glad to see her. He was confident that he should succeed. You did not think that you should see him so soon. He bids me assure you he should be sorry not to have more schemes of kindness for his friends than of ambition for himself. He hinted that he should like to be buried in a certain spot.

If we examined this, we should perceive its utility. If we had a horse, we should find him to be troublesome in this thicket. If I had seen him sooner, I should have been able to escape him. If I had recited so badly, I should be ashamed. If I had given the whole, I should have had no right to the sixpence. If I had written sooner, I should have secured the place. If I had started sooner, I should now be at home. If I had begun it yesterday, I should have finished it to-day. I should be happy to know that he is well. With your help I should have succeeded.

If I should say so, I should be guilty of falsehood. If he should do such a thing, I should be very much surprised. Unless he should agree to this, I should be very unwilling to accept his proposition. I should be very much displeased, if you should do so. I should just like to know of what use thistles are in the world. I should like to be Sir Richard. What sufferings should I have to endure! I need not say how very happy we should be to see you here. I should doubt his honesty. I should suppose him to be a very poor man. I should say that such a man is unfit for the office. I should regret his election.

2. Explain why *would* is incorrectly used in the following examples :

I took it for granted we would have to endure them. I knew that I would be driven to that at last. I perceived that I would read my sermon all the better for such a listener. The time was so short that I knew I would have no opportunity of seeing him. He assured me I would find the evening most favorable. He represented that he was out of money, and would like to obtain a free pass. He thought that he would like to marry his cousin Alice.

I would be ruined, if you did not assist me. If all went well with me, I would be one of the happiest of mortals. I would be pleased to observe this wonderful operation of occult sympathies. Were you here, I would have an opportunity of pouring out my whole soul to you. We would not believe the second one to be true, if it came from any other place than the National Capital. If we were logical, we would be satisfied. What a wretch would I be, were I to deprive myself of such a blessing! The rats were rather more mutinous than I would have expected from the state of Caleb's larder.

3. In which of the following sentences is *would* correctly employed?

I supposed I would find her at the inn. I thought we would be punished for this. I promised that I would go. I would be surprised to see him here. I would go with him, if he would permit me. How would I be revenged on him? He said that he would drown, and nobody should help him. We would teach him, if he were willing to study. I would be very much obliged to you, if you would furnish the information. He promised that if I would try, he would assist me. We had every reason to believe that we would be called upon to record some remarkably fast time.

4. Insert the proper word in each of the following blanks:

If we examined this, we perceive its utility. I do so, if I were in your place. . . . we hear a good speech, if we go? you go with us, if you could? I go, if I could. . . . you be disappointed, if you could not see him? I believed I receive a letter to-day. Poor father! I knew that you would suffer more than I I be rendered miserable by your pursuing that course. I not lend thee a penny, though thou wert starving. I not be a man, if I did not feel this.

5. Explain the difference in meaning made by changing *should* to *would*:

He hoped that I should see him. He hoped that I would see him. I should do what he wishes. I would do what he wishes. If we should imitate him, it would be better for us. If we would imitate him, it would be better for us. If thou shouldst drown thyself, the loss will not be greatly felt. If thou wouldst drown thyself, a little water in a spoon will be as all the ocean. I told him that I should be in London in March. I told him that I would be in London in March. I said that I should see her again. I said that I would see her again. I declared that I should be elected. I declared that I would be elected. Did you think that I should go? Did you think that I would go? I am surprised that he should go. I am surprised that he would go.

6. Why is *should* used in the following sentences? (See Caution II.)

You supposed that you should see her in the spring. You said that you should be happy to see her. You predicted that you should find some money. He believed that he should be murdered by his barbarous subjects. You hoped that you should see Sir Peter. They said that they should be very much obliged to you, if you would give your opinion. He said that he should be glad to be your servant. Did you consider it probable that you should sell your house before Christmas? On her death-bed she did say that she should hear the castle-bell strike twelve upon her wedding-day.

(See Caution III.) Should you be murdered by your barbarous subjects, if we should not assist you? Should you find him at the inn by going now? Should you be three weeks in making your tour, if the weather should continue fine? Should you have been three weeks in making your tour, if the weather had continued fine? Should you have heard a good speech, if you had gone? Should you be surprised to see him?

PARSING EXERCISES.

In parsing a verb, tell:

1. What part of speech, and why;
2. Whether regular or irregular, and why;
3. The principal parts;
4. Whether transitive or intransitive, and why;
5. If transitive, whether active or passive, . . . and why;
6. Mood, and why;
7. Tense, and why;
8. Number and person, and why;
9. Rule.

If the verb is in the infinitive mood:

8. What office it performs;
9. Rule.

If a participle:

8. What noun it belongs to;
9. Rule.

“The horse runs.”

Runs is a verb—a word by which something is affirmed; irregular—the past tense and the auxiliary perfect participle are not formed by annexing *ed* to the imperfect infinitive; imperfect infinitive *run*, past tense *ran*, participle *run*; intransitive—it does not express an action exerted directly upon some person or thing; indicative mood—it is used to express direct assertion; present tense—it expresses what takes place in present time; third person singular number, because the subject *horse* is.

Rule.—A verb must agree with its subject in number and person.

“You have deceived me.”

Have deceived is a verb—a word by which something is affirmed; regular—the past tense and auxiliary perfect participle are formed by annexing *ed* to the imperfect infinitive; imperfect infinitive *deceive*, past tense *deceived*, participle *deceived*; transitive—it expresses an action exerted directly upon an object; active voice—the word denoting the

actor is the subject; indicative mood—it is used to express direct assertion; present-perfect tense—it represents an action as perfect or completed in present time; second person plural, because the subject *you* is.

Rule.—A verb must agree with its subject in number and person.

“I have been deceived by you.”

Have been deceived is a verb; regular; transitive—it expresses an action exerted directly upon an object; passive voice—the word denoting the object acted upon is the subject; indicative mood; present-perfect tense; first person singular, because the subject *I* is.

Rule.—A verb must agree with its subject in number and person.

“Come.”

Come is a verb; irregular; *come, came, come*; intransitive; imperative mood—it is used to express a command;* second person plural, because the subject *you* † is.

Rule.—A verb must agree with its subject in number and person.

“Disguise thyself.”

Disguise is a verb; regular; *disguise, disguised, disguised*; transitive; active voice; imperative mood; second person singular, because the subject *thou* is.

Rule.—A verb must agree with its subject in number and person.

“Thy will be done.”

Be done is a verb; irregular; *do, did, done*; transitive; passive voice; imperative mood; third person singular, because the subject *will* is.

Rule.—A verb must agree with its subject in number and person.

“I love to study geography.”

To study is a verb in the infinitive mood—it expresses the meaning of a verb in the form of a noun; regular; *study, studied, studied*; transitive—it expresses action exerted directly upon an object; active voice—it expresses acting; imperfect tense—it denotes an action not completed; it is the object of the transitive verb *love*.

Rule.—The infinitive may be used as a noun, an adjunct, or a finite verb.

*As there is but one tense in this mood, nothing need be said about tense.

†Unless there is something in the context to show that *thou* is the subject, the subject of the second person is always the plural form *you*.

"Theodore wishes to be admired."

To be admired is a verb in the infinitive mood—it expresses the meaning of a verb in the form of a noun; regular; *admire, admired, admired*; transitive; passive voice—it expresses being acted upon; imperfect tense—it denotes action not completed; it is the object of the transitive verb *wishes*.

Rule.—The infinitive may be used as a noun, an adjunct, or a finite verb.

"You should rise."

Should is a verb—a word by which something is affirmed; defective—it is remarkable for wanting some of its parts; irregular; present *shall*, past *should*; transitive—it expresses action exerted directly upon an object; active voice—the word denoting the actor is the subject; indicative mood—it is used to express direct assertion; past form, used to express obligation existing in present time; second person plural, because the subject *you* is. (For *rise* see p. 82.)

Rule.—A verb must agree with its subject in number and person.

The horse runs. William has written two letters. I have seen George. Andrew tore his book. I will visit you. He had destroyed it *before** my return. I shall be glad *of* your success. A good man loves God. You have deceived me. I have been deceived *by* you.

Cæsar conquered Pompey. Pompey was conquered *by* Cæsar. I shall be honored *by* my companions. My companions will honor me. Thomas cut the wood. The wood was cut *by* Thomas. Several persons had seen the bear. The bear had been seen *by* several persons. Every one will esteem you. You will be esteemed *by* every one.

Come. Listen. Run. Read this book. Relieve the wretched. Labor diligently. Avoid bad company. Ask no questions. Help me. Shut the door. Disguise thyself. Be advised *by* your friends. Confess your sins.

Thy kingdom come. Thy will be done. Heaven protect him! God forbid! Hallowed be thy name. Go we *to* the king. Retire we *to* our chamber. Make we our march *toward* Birnam. Angels and ministers *of* grace defend us.

I love to study geography. Theodore wishes to be admired. You must write. I can write. The nation would go *to* war. He could use a pen. You may read this book. He ought to rise. He ought to have risen. He should have risen. Could you read the letter?

Joseph is writing. Having accomplished his object, he returned *to* his country. The man escaped, leaving his companion *at* the mercy of the bear. Hated *by* some, despised *by* others, he is *without* a friend.

*The words in italics are prepositions.

QUESTIONS FOR REVIEW.

What is a verb? The subject of a verb? What is a transitive verb? An intransitive verb? When is a verb regular? When is a verb irregular? What is a defective verb? An auxiliary verb? What is voice? When is a verb in the active voice? When in the passive?

What are moods? How many moods? How is the indicative mood used? The imperative mood? What is the nature of the infinitive mood? Of the participle? What is the gerund? How may the gerund be modified? Are gerunds always simple in form?

What are tenses? How many divisions of time? How many tenses in each division? What are the names of the tenses? Of what are the perfect tenses composed? What does the present tense express? What does the present-perfect tense represent? What does the past tense express? What does the past-perfect tense represent? What does the future tense express? What does the future-perfect tense represent? Which mood has all the six tenses? How many tenses has the imperative mood? How many forms has the infinitive mood? What does the imperfect infinitive denote? The perfect? How many forms has the participle? What does the imperfect participle denote? The perfect? The passive participle? For what is the auxiliary perfect used?

What are the number and person of the verb? Have the infinitive and the participle number and person? Why? How many persons has the imperative?

What is the conjugation of a verb? What are the principal parts? How is the passive voice formed? Of what are the forms which denote the action or state as imperfect, or continuing, composed? Where is the adverb *not* placed in simple negation? In interrogative sentences where is the subject placed? In interrogative negative sentences?

What error in saying *I have went*? In saying *I done*? In saying *I laid down*? In saying *I set down*? In saying *I raised up*? In saying *I have raised up*?

What are defective verbs? What are auxiliary verbs? What is the original meaning of *shall*? What does *will* express? What does the mode of expressing simple futurity imply? What is the caution with respect to the use of *will* in the first person? In the second and third persons? In interrogations? What is the distinction between *should* and *would*? What is the caution with respect to the use of *would* in the first person? In the second and third persons? In interrogations?

PREPOSITIONS.

A PREPOSITION is a word used in connection with a following noun to form an adjunct modifying some preceding word; as, "The hatred *of* vice;" "This book will be useful *to* John;" "He lives *for* glory;" "He acts consistently *with* his principles."*

The preposition *of* and the following noun *vice* form an adjunct modifying the preceding noun *hatred*; *to John* is an adjunct to the

* A preposition can not properly be said to "show a relation between a *noun* and some other *word*; the relation is between *things*, not *words*. "He went *to* Paris." Here *to* shows the relation between the *city* and the *going*, not between the words *Paris* and *went*.

adjective *useful*; *for glory* is an adjunct to the verb *lives*; *with his principles* is an adjunct to the adverb *consistently*.

Note.—"ADJUNCT (Gram.), an expression added, to extend, explain, or modify something."—*Worcester*.

Adjectives and possessives that modify the noun are regarded as belonging to the adjunct. "He lives in the greatest seclusion." Here *in the greatest seclusion* is an adjunct to *lives*.

The word *preposition* is derived from the Latin *præpositus*, placed before, and the preposition is so called from its position before the noun.

The noun is called the *object* of the preposition; the preceding word is called the *antecedent term*.

The same word may have several adjuncts; as, "The stream runs with rapidity, by the house, into the river."

The stream runs $\left\{ \begin{array}{l} \text{with rapidity,} \\ \text{by the house,} \\ \text{into the river.} \end{array} \right.$

The noun in an adjunct may be modified by another adjunct; as, "This is inconsistent with the character of a man of honor." Here the adjective *inconsistent* is modified by the adjunct *with the character*, the noun *character* is modified by the adjunct *of a man*, and *man* is modified by the adjunct *of honor*.

This is inconsistent $\begin{array}{l} \text{with the character} \\ \text{of a man} \\ \text{of honor.} \end{array}$

The adjunct may be placed out of the natural order to which *preceding* in the definition refers; as, "To John the book will be useful." This is always the case when the object of the preposition is a relative or an interrogative pronoun, because these pronouns are placed as near as possible to the beginning of their propositions; as, "This is the man to whom he spoke." Here *to whom* is an adjunct to *spoke*.

The preposition may be separated from the object, especially in colloquial style; as, "This is the man *whom* he spoke *to*;" "This is the man *that* he spoke *to*." The relative *that* never has the preposition before it.

The same preposition may have more than one object; as, "He went to London and Paris." Here *to* has two objects, the action expressed by the verb *went* being directed to two places. *To London and Paris* may be regarded as one adjunct modifying *went*.

The meaning of *betwixt* and *between* is such as to *require* two objects when the nouns are in the singular number; as, "He sits between *James* and *Thomas*." The two objects may be denoted by one plural term; as, "He sits between *them*."

There may be more than one antecedent term; as, "Be *just* and *kind* to all men." Here the adjunct *to all men* modifies both *just* and *kind*.

The adverbs *forth* and *out* are sometimes made to change places with the preposition *from*, so that *from forth* and *from out* are used instead of *forth from* and *out from*; as, "Risest *from forth* thy silent sea of pines."—*Coleridge*. "Such as press the life *from out* young hearts."—*Byron*.

Any thing performing the office of a noun may be the object of a preposition:

1. Gerund; as, "He is engaged in *cutting* wood."

2. Infinitive mood; as, "He is about *to go*."

3. Proposition; as, "The result depends on *who is to be the judge*;" "This afforded time for *the others to come up*."

4. Adverb used in the sense of a noun; as, "Wait till *then*" (that time); "I will try for *once*" (one time); "We shall live for *ever*" (all time).

5. Adjunct used as a noun; as, "He ran from *under the tree*." Here *from* and *under* do not form a *compound* preposition, as some say, but *under the tree* denotes the *place*, like a noun, and is the object of *from*. From *where* did he run? This construction is analogous to that of the preposition and adverb, the adjunct being equivalent to an adverb. "The average income of these small land-holders is estimated at *between sixty and seventy pounds*."—*Macaulay*. Similar to this construction is that contained in such sentences as, "They [Judgment and Reason] have been jurymen since *before Noah was a sailor*," the proposition *Noah was a sailor* taking the place of a noun after the preposition *before*, and the adjunct thus formed being the object of the preposition *since*.

LIST OF PREPOSITIONS.

About,	before,	from,	till,
above,	behind,	in,	to,
across,	below,	into,	toward, }
after,	beneath,	mid,	towards, }
against,	beside,	of,	under,
along,	besides,	off,	underneath,
amid, }	between,	on,	until,
amidst, }	betwixt,	over,	unto,
among, }	beyond,	past,	up,
amongst, }	by,	round,	upon,
around,	down,	since,	with,
at,	ere,	through,	within,
athwart,	for,	throughout,	without.

Remarks.—1. *A*, formed from *on*, was once used separately as a preposition; as, "The world runs a wheels."—*Ben Jonson*. It is now joined to the noun; as, *ashore* (on shore), *aboard* (on board). It is, however, separated from the gerund, or participial noun; as, "He met her once a maying."—*Milton*. In modern usage a hyphen is often (unnecessarily) placed between this preposition and the gerund; as, "Life went a-maying."—*Coleridge*.

2. *Aboard* (on board) is generally regarded as a preposition; as, "He went *aboard* the ship." But *on board* is used in exactly the same manner; as, "He went *on board* the ship."—*Johnson*. In both cases it is better to suppose an ellipsis of the preposition *of*, which is often expressed with *aboard* as well as with *on board*; as, "He went aboard (on the deck) of the vessel." If *aboard* is regarded as a preposition, many similar words must be placed in the same class; as, *astride*, *alongside*, *despite*, *inside*, *outside*; for the preposition *of* is sometimes omitted after them. The same principle would make prepositions of *left hand* and *either end* in the following passages: "The mound *left hand* the town."—*Scott*. "Fastened ourselves at *either end* the mast."—*Shakespeare*.

Some place the whole expression *aboard of*, as well as *because of* and *instead of*, in the list of prepositions. If *aboard of* is a preposition, *on board of* is also a preposition; if *instead of* is a preposition, we must regard *in place of* and *in lieu of* as prepositions.

It is easy to see that *instead* consists in reality of two words, which have been capriciously joined together; while in such expressions as *in place of* the noun and the preposition have been kept separate. Such words as *aboard*, *instead*, *because* (as used above), that is, *by cause*, may be called *disguised adjuncts*, the nouns included in them being followed by prepositions.

3. The following also are generally included in the list of prepositions: *According to*, *bating*, *concerning*, *during*, *except*, *excepting*, *notwithstanding*, *pending*, *regarding*, *respecting*, *save*, *saving*, *touching*.

4. The form of most of these words shows them to be participles. They may be construed as participles even where they are generally regarded as prepositions.

5. *According to*. "The sentinel, according (conforming) to command, stood before the gate." *According* is a participle belonging to *sentinel*. "According (conforming) to his instructions, he proceeded on his journey." *According* is a participle belonging to *he*. "This course is not according (conforming, agreeable) to law." *According* is a participle belonging to *course*.

"Hast thou, according (conforming) to thy oath and bond,
Brought hither Henry Hereford?"

"Our zeal should be according to knowledge." "The people might assemble in due and decent manner, according to their several degrees and orders." In this passage *according* may be regarded as belonging either to *manner* or to *PEOPLE*.

"Formally according to our law,
Depose him in the justice of his cause."

Here the participle *according* is modified by the adverb *formally* and belongs to *you*, the subject of *depose*.

Sometimes *according* may be regarded as belonging to a noun understood; as, "Welcome him [in a manner] according to his worth;" "I will use them [in a manner] according to their desert;" "I will praise the Lord [in a manner] according to his righteousness;" "Have mercy upon me [in a degree] according to thy loving-kindness;" "We will our celebration keep [in a manner] according to my birth;" "I love your majesty [in a degree] according to my bond."

In any case *according* to should never be parsed as one word. If *according* in the last examples is not a participle belonging to a noun understood, it is an adverb, and not part of a preposition. Thus *according* in the last example may be regarded as

an adverb modifying *love*. If *according to* is to be considered a preposition, *contrary to* must also be placed in the list; for the latter expression is employed in precisely the same way as the former; as, "I will use them *contrary to* their desert;" "Though he pretends to act *according to* his instructions, he is acting directly *contrary to* them."

6. *Concerning*. "He expounded the things which *concerned* himself." "He expounded the things *concerning* (regarding) himself." *Concerning* is a participle belonging to *things*. "The true *judgment concerning* (relating to) the power." "A *discourse concerning* (relating to) this point." "I am free from all *doubt concerning* it." "Is that nothing? *Nothing concerning* me." "A *work concerning* allegiance." "A man's *judgment concerning* actions." "Mistakes *concerning* the plan and conduct of the poem." "That the *purpose* might not be changed *concerning* (which concerned) Daniel." "What is the *opinion* of Pythagoras *concerning* wild fowl?" "Some *things* of weight *concerning* us and France." "No jealous *toy concerning* you." "The *speech* among the Londoners *concerning* the French journey." In each of these examples *concerning* is a participle belonging to the noun in italics.

In such expressions as the following *concerning* may seem to be a preposition: "The Lord hath spoken good *concerning* Israel;" "They speak *concerning* virtue;" "He told them *concerning* the swine;" "Thou dost not inquire wisely *concerning* this."

Even in such cases *concerning* may be construed as a participle. Webster says: "This word has been considered as a preposition, but most improperly; *concerning*, when so called, refers to a verb, sentence, or proposition; as, in the first example, the word applies to the preceding affirmation. The Lord hath spoken good, which speaking good is *concerning* Israel. *Concerning*, in this case, refers to the first clause of the sentence." Perhaps, in this example, it would be better to consider *concerning* as referring to the noun *good*. If, as Webster supposes, the primary sense of *concern* "is to reach or extend to, or to look to, as we use *regard*," another solution may be given. The Lord, looking to (regarding) Israel, hath spoken good. "*Concerning* this point, what can we decide?" We *concerning* (looking at, regarding) this point; or what *thing* *concerning* this point. "He told them [*things*] *concerning* the swine."

7. *Touching*. "*Something touching* (relating to) the lord Hamlet." "Socrates chose rather to die than renounce or conceal his *judgment touching* the unity of the god-head." "We may soon our *satisfaction* have *touching* that point." "Our late *decree* in parliament *touching* King Henry's oath." "Horatio will not let *belief* take hold of him *touching* this dreaded sight." "*Touching* our person seek we no *revenge*." "I have found no *fault* in this man *touching* these things." "We have *confidence* in the Lord *touching* you." "*Touching* things which relate to discipline the church hath authority to make *canons* and *decrees*." "What [*thing*] have you to say *touching* this point?" "This paper is the history of my *knowledge* *touching* her flight." "And now forthwith shall *articles* be drawn *touching* the jointure that your king must make."

The verb *to touch* has the signification of *affect, concern, relate to*; as, "Nothing can *touch* him further;" "It *touches* us not." The participle has precisely the same signification, and is no more a preposition than is the infinitive.

8. *Regarding, respecting*. "His *conduct* *respecting* (relating to) us is commendable." "There is but one *opinion* *respecting* his conduct." "He has a great deal to say *regarding* this thing." "*Regarding* (looking at, considering) this matter we say." "There is none worthy [*we*] *respecting* (considering) her that's gone." "I am mean indeed [*we, or men*] *respecting* (considering) you." "*Respecting* man whatever [*thing*] wrong we call." "This allusion *respects* an ancient custom." "This *allusion* *respecting* an ancient custom is very striking." "*Respecting* a further appropriation of money it (this *thing*) is to be observed that the resources of the country are inadequate" [Or *we* *respecting*, looking at a further appropriation]. "Whether our daughter were legitimate [*we, or men*], *respecting* this our marriage with the dowager."

9. *Bating, excepting, saving.* These words belong sometimes to words expressed, sometimes to words of general meaning, such as *we, men, you, they*, indicated by the context; their construction being the same as that of *granting, admitting, etc.*, in such sentences as the following: "Granting this to be true, he is not proved guilty;" "Admitting her innocence, she was very imprudent." (*See Syntax, III.*)

"We have little reason to think that they bring many ideas with them, [*we*] *bating* (if we bate), perhaps, some faint ideas of hunger and thirst." "The king could not choose an advocate whom I would sooner hear on any subject, [*we, or I*] *bating* (if we bate) his love, than you." "[*We*] *bating* (if we leave out) the outward respect due to his birth, they treated him very hardly." "The prisoners were all condemned, [*we*] *excepting* three." "*Excepting* one, I would he were the best in all this presence." "[*We*] *excepting* (if we except) the royal family, they get but little by it." "He ordered the baggage to be brought to one place, [*they*] *excepting* only such things as were very necessary." "None of them was cleansed, [*we*] *saving* (leaving out) Naaman the Syrian." "[*We*] *saving* (preserving, having due regard to) your reverence, he is the devil himself." [*We, I*] *saving* (having due regard to) your merry humor, here's the note." "[*We*] *saving* your tale, Petruccio, let us speak too."

10. *During, pending.* These participles are connected with nouns expressed, which, instead of being in the objective, are in the nominative case (nominative absolute). "He holds the property during life (*life during*; that is, while life endures, continues)." "Our office may, during his power (his *power during*, while his power endures), go sleep." "During which time (which *time during*), he ne'er saw Syracuse." "*During* his childhood, he was under the care of his aunt." "Pending the suit (the *suit pending*, while the suit was pending, depending), he left the country." "Pending the discussion of this subject (the *discussion* of this subject *pending*, while the discussion of this subject was pending), a memorial was presented."

The verb to *dure* was once in common use; as, "*Dureth* for a while."—*English Bible*. "This battle *dured* three parts of the night."—*Stow*. "Paul made a sermon *during* to midnight."—*Tyndale*. "To love hire while his lif may *dure*."—*Chaucer*. *To endure* has the same meaning; as, "For his mercies aye *endure*."—*Milton*.

The verb to *pend* is confined to the "progressive forms," or those which denote action continuing; as, "The suit *is pending*;" "The negotiations *were pending*;" "The suit *will be pending*." *To depend* has the same signification.

11. *Notwithstanding.* Here we have two words, the adverb *not* and the participle *withstanding*, which can not be changed to one word by the stroke of a pen or the omission of a printer's space. It is the meaning of words, and not the way in which they may chance to be written, that determines their character. *Withstanding* is to be construed like *during* and *pending*, though it is not always placed *before* the noun, as they are. "This is a correct English idiom, Dr. Lowth's *opinion* to the contrary not *withstanding*." Here the participle *withstanding* is modified by the adverb *not*, and belongs to the noun *opinion*, which is in the nominative case (nominative absolute). "Their gratitude made them proclaim the wonders he had done for them, not *withstanding* his *prohibition* (his *prohibition* not preventing)." "He is rich, not *withstanding* his loss." "Not *withstanding* that [*thing*], the troops must be reviewed."*

*Mr. Gould Brown says, "The compound word *notwithstanding* is not a participle, because there is no verb to *notwithstand*." But there is a verb to *withstand*, and Mr. Brown does not always regard as one word two words which happen to be written without a space between them. It is customary to write *another* as one word; but he separates them, writing *an other*. *Can not* may be often seen as one word, *cannot*; yet they are always regarded as two words. Mr. B. quotes from Bolingbroke,

If these words in *ing* are not participles, but prepositions, the list of prepositions must include several other words which are used in the same way. "*Relating to this matter we have little to say.*" "*He expounded the things relating to himself.*" "*Nothing pertaining to me.*" "*Excluding one, I would he were the best in all this presence.*" "*Including the captain, nineteen were taken;*" "*Obedient to your grace's will, I come to know your pleasure;*" "*She saw nothing, owing to the darkness, but her own face imaged on the glass.*"—*Dickens*.

EXCEPT. This is a passive participle, belonging to a noun in the nominative case (nominative absolute). In participles derived from the Latin, especially when ending with the sound of *t*, the termination *ed* was often omitted; that is, the Latin root itself was used, without either English or Latin terminations, final *e* being added when necessary to preserve the long sound of the preceding vowel; as, "*Before I be convict by course of law.*"—*Shakespeare*. "*He was contract to Lady Lucy.*"—*Id.* "*Compact of unctuous vapor.*"—*Milton*. "*Convict by flight.*"—*Id.* "*All thy goods are confiscate.*"—*Shakespeare*. "*The fire being create for comfort.*"—*Id.* So Bacon employs *condensate* for *condensated*, *copulate* for *copulated*, etc.

The following examples will show that *except* and *excepted* are alike in construction:

"*Always excepted my dear Claudio.*"—*Shakespeare*.

"*Richard except, those whom we fight against
Had rather have us win than him they follow.*"—*Id.*

"*Thunderbolts excepted, quite a god.*"—*Cowper*.

"*God and his son except,
Nought valued he nor feared.*"—*Milton*.

"*I could see nothing except the sky (the sky except, excepted.)*"*

Except when followed by the objective case may be regarded as a verb in the imperative mood. "*Except him, all were dismissed;*" that is, *except you him, or except we him*. "*If we only except the unfitness of the judge, all other things concurred.*"—*Stillingfleet*. The imperative is often employed instead of a conditional proposition; and the imperative here would express the idea as completely as it is expressed by the conditional proposition; as, "*Only except the unfitness of the judge, all other things concurred.*"

13. *Save*. This word is regarded by lexicographers as a verb in the imperative mood. "*Israel burned none of them, save Hazor only.*" Webster says, "*Save is here a verb followed by an object.*" When it is followed by an objective case it is used as a verb; as, "*All were gone, save him who now kept guard.*"—*Rogers*. "*All desisted, all save him alone.*"—*Wordsworth*. But *save* is usually followed, not by the objective, but by the nominative; as, "*For that mortal dint, save he who reigns above, none can resist.*"—*Milton*. "*Not a man depart, save I alone.*"—*Shakespeare*. "*All the conspirators, save only he, did that they did in envy of great Cæsar.*"—*Id.*

"*He had succeeded, notwithstanding them, peaceably to the throne.*" In this passage *notwithstanding* is used as a preposition; but the expression is not idiomatic English, the true English form being *they notwithstanding* (they not preventing). The usual manner of expressing this idea is, *notwithstanding their opposition, or efforts, exertions, etc.*

* Compare the use of the participles *reserved* and *taken* in the following passages with that of *except*: "*Whereat all men were abashed, reserved the chiefe justice, who humbly exhorted the prince to be contented.*"—*Sir Thomas Elyot*. (Cited in *Lord Campbell's Lives of the Chief Justices*, I, 127.) "*Always reserved my holy duty.*"—*Cymbeline*. "*My souveraine plesance over all thing, out taken Crist on loft.*"—*Chaucer*. *Except Christ on high, Christ on high being excepted or taken out.*

"No man might buy or sell, save *he* that had the mark."—*English Bible*. "Save *we* two in the house."—*Id.* "Not that any man hath seen the Father, save *he* which is of God."—*Id.* "Every man save *thou* hath told his tale."—*Chaucer*. "All slept sound, save *she* who bore them both."—*Rogers*.

Save, as commonly used, seems rather to be the adjective *safe*, *f* being exchanged for its kindred letter *v*. Indeed, the original letter is *v*, since this word is derived from the Latin *salvus*, from which is derived the French *sauf* (fem. *sauve*). The leading idea in *safe* is *freedom, exemption* (from danger, injury, etc.); and it would be easy to extend this idea of exemption to other things than danger and injury, so that the word should be employed to express exemption from what is included in a general statement. "All perished, save *he*;" that is, *he safe, he being safe, he excepted* (nom. absolute). "But the poor man had nothing, *save* (safe) one little ewe *lamb*."

Compare with this form the Latin *salva fide*, *safe faith, faith being preserved; salvo eo, safe (save) that, that being excepted*. Also the use of *sauf* (safe) in French; as, "*Partage de toute la partie libre de l'ager publicus, sauf celui de la Campanie*."—*Louis Napoleon*. (Partition of all the unappropriated part of the public land, *safe* that of Campania.)

Chaucer uscs *sauf* with the sense of *save*; as, "*Sauf* (safe) his cappe, he rode all bare;" "That no man wote thereof, *sauf* God and he;" "He wol suffre no wight bere the key *sauf* he himself."*

14. *But*. This word is sometimes used as a preposition; as, "Whence all but *him* had fled."—*Hemans*. The usual form, however, is "all but *he*." The latter form is easily explained if we consider *but* as a contraction of *be out, be* being a verb in the imperative mood. All had fled, *be out he* (*b'ut* he), *be he* out of the number. If this explanation is not accepted, *but* must be taken as a conjunction, with an ellipsis of such words as may be necessary to form a complete proposition; as, "All had fled, but he had not fled." The supplying of the ellipsis would sometimes exhibit very awkward and unsatisfactory constructions. "Who can it be but perjured Lycon?" This passage presents no difficulty if *but* is regarded either as a preposition or as a contraction of *be out*; but if this word is considered a conjunction, it is not very easy to supply the ellipsis. "Who can it be but it can be perjured Lycon?" One who understands the language would scarcely be satisfied with this. "None but Nestor answered him." "None answered him, but Nestor answered him," does not express the meaning of the passage. The writer intends to make prominent the idea of the exclusion of all the others, while the latter sentence makes Nestor's answering the prominent idea.

It is to be observed that the nominative case is used after *but* without regard to the case of the preceding noun; so that this word can not be said to "connect like cases." Thus,

"My father hath no child but *I*."—*Shakespearë*:

"I do not think

So fair an outside, and such stuff within,
Endows a man but *he*."—*Id.*

I hope it be not gone to tell my lord
That I kiss aught but *he*."—*Id.*

In these passages *child, man, and aught* are in the objective case, and it is not easy to see how "the ellipsis" is to be supplied, awkwardly or otherwise.

*Some may prefer to consider *save* an apocopated *participle*, like *shave, shape, take, confuse*, etc., which are employed in old English for *shaven* (shaved), *shapen*, (shaped), *taken, confused*, etc.; as, "It hadde ben *anoint*."—*Chaucer*. "His berd was *shave* as neighe as ever he can."—*Id.* The construction would still be that of the nominative absolute. "All perished, saved *he*"—he saved.

Butan is sometimes a preposition in the Anglo-Saxon language; as, "Butan wifum and cildum," *without* or *besides* women and children. If *but* were usually followed by the objective case, it would be a preposition; but as the weight of authority is against this construction, the simplest way is to consider *but* as a contraction of *be out*, and the following nominative the subject of the verb. Those who attempt to dispose of this word as a conjunction will find difficulties much more embarrassing than that of regarding *but* (*b'ut*) as two words, the verb *be* and the adverb *out* (in Anglo-Saxon *ut*); as *do n't*, which, so far as sound is concerned, might be written *dont*, is in reality two words, the verb *do* and the adverb *not*.^{*} *I'll*, or *ile* as formerly it was sometimes written, is in reality two words, the pronoun *I* and the verb *will*.

15. The two words *out of* are generally regarded as one preposition; but *out* is an adverb, with a meaning of its own. "He was not *out* (on the outside) of the house to-day." Here *out* is an adverb modifying the verb *was*, and *of* is a preposition forming with *the house* an adjunct to *out*. "Help me *out* (to the outside) of the pit." "We are *out* (in want) of bread."

16. When any of the words in the list of prepositions stands without an objective case, it is generally an adverb; as, "He is lying *down*." In many cases, however, an objective may be properly supplied; as in the following passage, in which *hill* is omitted after *down*, being readily suggested by what precedes:

"The king of France, with forty thousand men,
Marched up a hill, and then marched *down* again."

17. The Latin prepositions *per* and *versus* are employed in some technical expressions; as, "Ten dollars *per* barrel;" "Smith *versus* Jones." The French preposition *sans*, without, occurs in Shakespeare; as, "*Sans* teeth." Some place the Latin words *plus*, *minus*, and *via* in the list. As *plus* and *minus* are adjectives in Latin, and *via* a noun, it is not necessary to transform them to prepositions. The expression "6 *minus* 3" means 6 less by 3. "The amount of £3,000 per annum, less by the students' fees."—*Charles Kingsley*. Compare *dimidio minus*, less by half. *Via* signifies *by the way* (of understood). Gould Brown places among prepositions *despite*, *inside*, *outside*, *left hand*, etc., in such expressions as the following: "*Despite* old spleen," "*inside* the room," "*outside* the peach," "*left hand* the town." But *of* should be expressed after such words.

RECAPITULATION.

According, *bating*, *excepting*, *saving*, *withstanding*, *during*, *pending*, *concerning*, *regarding*, *respecting*, and *touching* are participles belonging to nouns expressed or understood. *Except* is usually a participle; when followed by an objective it is a verb in the imperative mood. *Save* is a form of the adjective *safe*,† the noun with which it is connected being in the nominative case absolute; when followed by an objective it is a verb in the imperative mood. *But* is a contraction of *be out*; *be* is a verb in the imperative mood, modified by the adverb *out*, the noun that follows being the subject of *be*.

^{*}"*Except*, and *but* and *save* in the sense of *except*, are sometimes followed by nominatives, and thus used as conjunctions; but the better usage is to convert them into prepositions by putting the substantives after them in the objective case."—*Ker's Treatise on the English Language*. If by "better usage" the author means the practice of the best writers, he is greatly mistaken; if he means better *treatment*, it is not easy to see how those obstinate nominatives *he* and *I* are to be treated so as to be put in the objective case and made to stay there.

† Or an apocopated participle for *saved*.

EXERCISES.

1. Name the prepositions, the adjuncts, and the words modified:

He went from New York. He went to New Orleans. He went from New York to New Orleans. The book lies before him. The book lies on the table. The book lies before him on the table. The book lies on the table before him. I bring fresh showers for the thirsty flowers. I bring fresh showers from the sea. I bring from the sea fresh showers for the thirsty flowers. For the thirsty flowers I bring from the sea fresh showers. Our country sinks beneath the yoke. Our country sinks beneath the yoke of the oppressor. Thomas swam across the river. Thomas swam across the river with great ease. With great ease Thomas swam across the river. I wandered along the mazes of the rivulet. I wandered along the mazes of the rivulet for several hours. He has laughed at my losses, mocked at my gains. The company crowded about the fire. How bowed the woods beneath their sturdy stroke! Why should I for others groan when none will sigh for me? Now fades the glimmering landscape on the sight. Care supplies sighs to my breast and sorrow to my eyes. By fairy hands their knell is rung. By forms unseen their dirge is sung. No sense have they of ills to come. Gently on thy suppliant's head, dread goddess, lay thy chastening hand. They from his presence hid themselves among the thickest trees. Above the clouds is the sun still shining. Confusion on thy banners wait. From hill to hill, from peak to peak, the echo sounds.

On a rock, whose haughty brow
 Frowns o'er old Conway's foaming flood,
 Robed in the sable garb of woe,
 With haggard eyes the poet stood.—*Gray*.

2. Insert an appropriate preposition in the place of the following blanks:

She moves . . . the house. The stars are shining . . . us. Edgar ran . . . the street. I have not seen him . . . that time. He threw his ball . . . the well. Mary often walks . . . the bank . . . the river. There are some good boys . . . them. . . . them stood the tree of life. Not being able to pass . . . the thicket, he went . . . it. I had never seen him . . . that time. The dogs barked . . . me. He wished me to sit . . . him. He trades . . . London and Paris. His success is . . . his expectations. He was killed . . . the blow . . . a hatchet. The stream flows . . . the side . . . the mountain. The exile longs . . . his country. She walks . . . the garden. He fell . . . the horse. She walked out . . . the house. She walked out . . . the house . . . the garden. The pigeons flew . . . the barn. He has put all his

enemies . . . his feet. The rope was placed . . . his neck. Sisyphus rolls a huge stone . . . a hill. He has bestowed a valuable gift . . . them. Break . . . the thick array . . . his thronged legions. She has her friend . . . her. Stay . . . the house. Let him go . . . me; for I can not go . . . him.

3. Form sentences each containing one or more of the following prepositions:

About. Above. After. Along. Among. Around. At. Before. Below. Beside. By. From. With. Through. To. Till. Without.

PARSING EXERCISES.

“He died for glory.”

For is a preposition—it is used in connection with the noun *glory* to form an adjunct modifying the verb *died*.

Rule.—A preposition with its object forms an adjunct modifying some preceding word.

“John is respectful and obedient to his parents.”

To is a preposition—it is used in connection with the noun *parents* to form an adjunct modifying the adjectives *respectful* and *obedient*.

Rule.—A preposition with its object forms an adjunct modifying some preceding word.

He died for glory. John is respectful and obedient to his parents. The books belong to John and William. He sleeps with his ancestors. That boy is devoted to study. They labor from morning till night. He has gone to Pensacola. His cottage is surrounded by trees and covered with vines. He is walking around the farm. She gazes at him from the window.

QUESTIONS FOR REVIEW.

What is a preposition? What is an adjunct? From what is the word *preposition* derived? What is the noun called? Give an example in which the same words have more than one adjunct. Give an example in which the noun in an adjunct is modified by another adjunct. Give examples in which an adjunct is placed out of the natural order. May the same preposition have more than one object? Give an example in which there are more antecedents than one. What adverbs are sometimes made to change places with the preposition *from*? Give an example in which a gerund is used after a preposition. An infinitive. A proposition. An adverb. An adjunct. Give a list of the prepositions beginning with *a*. With *b*. With *d*. With *e*. With *f*. With *i*. With *m*. With *o*. With *p*. With *r*. With *s*. With *t*. With *u*. With *w*.

ADVERBS.

An ADVERB is a word that modifies a verb, an adjective, or another adverb; as, “He acts *cautiously*,” “He is *remarkably* cautious;” “He acts *more* cautiously.”

In the first example the adverb *cautiously* modifies the verb *acts*; in the second example *remarkably* modifies the adjective *cautious*; in the third *more* modifies the adverb *cautiously*.

Remarks.—An adverb is an abridged expression for an adjunct; *cautiously* meaning *in a cautious manner*, *remarkably* meaning *in a remarkable degree*, *more* meaning *in a greater degree*. So *here* = *in this place*, *then* = *at that time*, etc.

2. In general we have adverbs for such adjuncts as would be most commonly used. Adverbs and adjuncts are often employed indiscriminately to express the same idea; as, "He acted *prudently*;" "He acted *with prudence*."

3. Though it is generally true that a word which is equivalent to an adjunct is an adverb, yet this is not always the case. A qualifying adjective joined to a noun denotes the *possession* of the quality by the object, and such adjectives are equivalent to adjuncts formed by *of* or *with* denoting *possession*. "A wise man" = "a man of (possessing) wisdom;" "The swift-footed Achilles" = "Achilles with (possessing) the swift foot." Other adjectives expressing the want of the quality are equivalent to adjuncts formed by the preposition *without*, denoting negation of possession. "An unwise man" = "a man *without* (not possessing) wisdom."

4. Some adverbs are adjuncts from which the prepositions have been dropped. *Awhile* = *for a while*; *sometimes* = *at some times*. "Twilight loves to linger for a while;" "Twilight loves to linger a while." "No mortal author knows to what use his works may sometime or other be applied."—*Addison*. *Sometime* should have been written as two words, *at* being understood.

5. Such adverbs as *ahead*, *away*, are formed by uniting the preposition *a* with nouns. *Ahead* = *at the head*; *ashore* = *on the shore*.

EXERCISES.

1. What do the adverbs in the following sentences modify?

He labors diligently. They live happily. She is very industrious. The lady was fashionably dressed. Eugene listens attentively. My book is here. Go immediately. Thomas was thoroughly disgusted. Come again. Come often and stay long. He studies well. The enemy was wholly unprepared. He sometimes studies well. He speaks fluently. He speaks very fluently. She writes correctly.

She moves gracefully. I never saw a more graceful person. My work is almost done. When did you see Orlando? Should you like to see him again? Where did you see him? How did he behave? Admirably. He was greatly beloved. How often have you seen the rhinoceros? Twice. She never told her love. The basket is full enough.

2. Form sentences each containing one or more of the following adverbs:

Wisely. Beautifully. Now. Then. Furiously. Hardly. Once. Sometimes. Sooner. Forward. Fast. Slowly. Bravely. Yonder. Completely. Out. Away. So.

* More properly written as two words, *a while*, the word *while* being simply a noun = *time*.

CLASSES OF ADVERBS.

Adverbs may be arranged in the following classes:

1. ADVERBS OF TIME; AS,

now,	once,	early,	before,
then,	twice,	late,	after,
when,	long,	sometimes,	till,
whenever,	previously,	occasionally,	until,
soon,	formerly,	already,	afterward,
often,	recently,	yet,	since,
frequently,	lately,	seasonably,	again,
always,	newly,	continually,	while,
ever,	immediately,	henceforth,	annually,
evermore,	seldom,	thenceforth,	finally,
aye,	never,	hereafter,	hitherto,
eternally,	betimes,	as,	anon.

2. ADVERBS OF PLACE; AS,

here,	aside,	downward,	out,
there,	aloof,	downwards,	before,
where,	aloft,	onward,	behind,
hence,	away,	forward,	above,
thence,	yonder,	on,	below,
whence,	somewhere,	homeward,	up,
hither,	elsewhere,	outward,	down,
thither,	afar,	apart,	off,
whither,	inward,	forth,	to,
far,	upward,	back,	fro.

3. ADVERBS OF DEGREE; AS,

very,	wholly,	equally,	scarcely,
much,	totally,	even,	how,
more,	entirely,	so,	however,
most,	altogether,	enough,	chiefly,
little,	quite,	sufficiently,	alike,
less,	exceedingly,	vastly,	rather,
least,	eminently,	partially,	sooner,
almost,	excessively,	somewhat,	the,
mostly,	intolerably,	no,	as,
nearly,	tolerably,	hardly,	largely,
too,	thoroughly,	greatly,	none.

4. ADVERBS OF MANNER; AS,

well,	slowly,	thus,	like,
ill,	prudently,	as,	separately,
badly,	bravely,	so,	asunder,
boldly,	right,	together,	headlong,
wisely,	fast,	anyhow,	pell-mell,
happily,	loud,	somehow,	helter-skelter,
justly,	aloud,	nohow,	lengthwise,
gloriously,	how,	otherwise,	out.

5. ADVERBS OF CAUSE, REASON, INFERENCE; AS,

hence,	therefore,	so,	consequently,
thence,	why,	then,	necessarily,
whence,	wherefore,	accordingly,	needs.

6. ADVERBS OF ADDITION AND EXCLUSION; AS,

too,	besides,	but,	simply,
likewise,	only,	moreover,	solely,
also,	merely,	withal,	barely.

7. ADVERBS OF AFFIRMATION, NEGATION, AND DOUBT; AS,

yes,	verily,	indeed,	haply,
ay,	surely,	not,	perchance,
yea,	doubtless,	nay,	peradventure,
truly,	undoubtedly,	no,	emphatically,
certainly,	forsooth,	perhaps,	decidedly,
absolutely,	really,	possibly,	unquestionably.

Remarks.—1. The same word may be placed in more than one class, since it may have more than one meaning.

2. Most adverbs of manner are formed from adjectives by adding *ly*, from the Anglo-Saxon *lic*, like; as, *just*, *justly* (justlike); *rich*, *richly*. But in forming adverbs from such adjectives as *humble* we drop the silent *e* and add *y*, so that the *l* stands as both part of the word and part of the termination; as, *humble*, *humbly*; *ample*, *amply*; *simple*, *simply*.

In general when an adjective ends in *ly* no adverb is formed from it, an adjunct being used to express the idea; as, "He acted *in a manly manner*," not *manlily*. There are, however, a few words in *ly* which are both adjectives and adverbs; as, *likely*.

3. *To-day*, *to-morrow*, *yesterday*, which are generally classed with adverbs, are nouns; as, "To-day is as yesterday, and to-morrow will be as to-day." When they seem to be used as adverbs there is an ellipsis of a preposition; as, "He departed [on] yesterday."

4. Though adverbs are generally used for such adjuncts only as are joined to verbs, adjectives, or adverbs, yet some adverbs may be used as adjuncts to nouns; as, "I saw John *only*." Here *only* performs the same office in relation to the noun *John* that it does in relation to the verb *saw* in the sentence, "I only saw John." In

each case it is used to exclude every idea but that expressed by the word to which it is joined; in the one case excluding every *object* but *John*, in the other every *action* but *seeing*. It will not do to say that the fact of its modifying a noun makes it an adjective. "His son only was there" is entirely different from "His only son was there."

The only way in which we can avoid the difficulty regarded as involved in representing an adverb as modifying a noun is by supposing a verb or a participle understood. "I saw John only (only)"—"I saw John *being* in a state of oneness, in a state excluding all others."

Adverbs and adjuncts frequently modify verbs or participles understood; as, "God above deal between me and thee." Here *above* modifies not the noun *God*, but the verb *is* understood. "God who is above deal between me and thee." "He learned this from a dozen voices [speaking] together." "They could talk whole hours [taken, coming] together upon any thing."—*Addison*. "A man recently from California." "He lived in Nashville, and his house *there* was very large." "On once a flock-bed, but repaired with straw, great Villiers lies."—*Pope*.

5. Adverbs sometimes modify adjuncts; as, "He dwells *far* beyond St. Louis;" "The boat started *long* before noon;" "*Even* in our ashes live their wonted fires;" "*Even* at that time the morning cock crew loud;" "Trembling *even* at the name of Mortimer."

6. Some adverbs are often used in the sense of adjuncts containing relative pronouns; "The grave *where* (in which) our hero was buried."—*Wolfe*. "Time was *when* I was free as air."—*Cowper*.

7. *The* is sometimes an adverb; as, "*The* smoother the surface is *the* deeper the water is"—"The water is deep in *the degree* in which the surface is smooth."

The thus used is from the ablative case (*thy, the*) of the Anglo-Saxon *se*, that, the, which is also used as a relative. "*By what* smoother the surface is *by that* deeper the water is." The idea is sometimes (clumsily) expressed in imitation of a Latin form; "*By how much* smoother the surface is *by so much* deeper the water is."

8. Participles are sometimes employed as adverbs; as, "My clothes will be *dripping* wet." So we say *scalding hot* (so hot as to scald), *passing strange*, *exceeding strange* (so strange as to pass [surpass], exceed, other strange things).

9. *Nay, no, and not** are called *negative* adverbs. *Nay* is nearly obsolete. In the negative answer to a question *not* is generally used when the other words of the answer are expressed, and *no* when they are omitted. "Has James ever read the

*Horne Tooke, speaking of "*not* and its abbreviate *no*," says: "But we need not be any further inquisitive, nor, I think, doubtful concerning the origin and signification of *not* and *no*, since we find that in the Danish *nødig*, and in the Swedish *nödig*, and in the Dutch *noode, node, and no*, mean *averse, unwilling*." It does not seem necessary to go so far in search of the origin of *not*. It is simply the word *naught* (*nat*, with *a* broad), with no change in the pronunciation but the shortening of the vowel-sound, short *o* being the short sound corresponding to broad *a*. Chaucer often uses *naught* (sometimes *nat*) where we use *not*; as, "[Actæon's dogs] freten (devour) him, for that they knew him *naught*." The nature of the word is illustrated in the following sentences: "I am *in nothing* deceived;" "I am *nothing* deceived;" "I am *in naught* deceived;" "I am *naught* deceived;" "I am *not* deceived." "We doubt it *nothing*;" "We doubt it *naught*;" "We doubt it *not*." "Which *not* enriches him;" "Which *naught* enriches him;" "Which *nothing* enriches him."

"Adverbs promote brevity. They are not absolutely necessary to convey our thoughts. Perhaps we could dispense with all of them except *not*."—*Kerl's Treatise on the English Language*. It may be seen that we could dispense with *not* more conveniently than we could dispense with many other adverbs.

book?" is answered by "He has not read it," or by "No." *No* is then to be considered a form of the negative adverb used when the modified words are omitted.

Some assert that *no* as thus used is *independent*. Independent of what? It is employed to deny *something*. It does not stand independent of its surroundings and refer to nothing. *No*, in answer to the question, "Has James ever read the book?" gives a negative to the implied sentence, "James has read the book." The question might be answered by the adverb *never*; as, "He has *never* read the book," or, suppressing the other words, "*Never*." *No* in the answer is no more independent than *never*.

10. *Yes* is generally used to denote assent in answer to a question, and it may be regarded as modifying some word in a manner similar to *no*. "Has James ever read the book?" "Yes." "Certainly."

11. Some adverbs are used as introductory, transitional, or expletive; as, "*Well*, let us go;" "*Now*, Barabbas was a robber;" "*Why*, you told me so yourself;" "*Nay*, I will say more."

12. Such phrases as *to and fro*, *by the bye*, *by and by*, *well nigh*, *out and out*, *no more*, *long ago*, *so so*, *ever and anon*, *the best*, *all over*, *all along*, *ever so*, have been called "adverbial phrases," as if the separate words had no meaning of their own. But *to* has a meaning of its own, and so has *fro*; and there is no greater propriety in huddling them together than there would be in making an "adverbial phrase" of *backward and forward*. *By the bye* is an adjunct, *bye* meaning *way*; as, "There is, upon the *bye* (by the way), to be noted the percolation."—*Bacon*. We employ *ever and anon* merely to give greater force by repetition, just as we employ *over and over*, *again and again*, *many a time and oft*. *By and by* is used in the same way. "I will come by and by"—"I will come soon and soon." *Ever* is one word, and *so* is another, each having its own meaning. "Wrangle ever so long." Here *long* is modified by *so*, and *so* by *ever*. "He was very nigh dead;" "He was well nigh dead." In the former sentence the adverb *nigh* is modified by the adverb *very*, and in the latter the same adverb is modified by the adverb *well*. In the sentence, "He died long ago," *ago* is modified by *long*; *ago* denoting that the time is past, and *long* that it is long past. Other expressions of the kind are to be explained in a similar way.

13. *Ago* is an old participle of the verb *to go*, meaning *gone*. "Worldly joye is soone ago."—*Chaucer*. When it is connected with a noun the simplest way of parsing it is to regard it as a participle. In this sentence, "He died a year ago," *year* is in the nominative absolute with the participle *ago*. A year ago—a year gone, a year being gone (since the event). When the noun is omitted *ago* is parsed as an adverb. "He died long ago"—"He died a long time ago."

14. From several adjuncts in common use the noun has been dropped, and the name of "adverbial phrase" has been given to the preposition and adjective. Such are *in vain* (in a vain manner), *at last*, *at the last* (at the last time, stage, event), *to the last*, *at most*, *at the most* (at the most, or highest, degree), *at least*, *at the least* (estimate, etc.), *at best*, *at the best* (state), *at present* (time), *at first*, *at the first*, *from the first* (time, etc.), *in particular* (manner), *in general* (manner, degree, etc.), *in few* (words), *in short* (phrase), *in private* (manner, state, etc.), *in public* (manner, etc.), *in full* (manner, degree, etc.), *of old* (time), *of late* (time), *on high* (place), *above all* (things), *by far* (by a far, or great, degree). Such expressions may, for the sake of distinction, be called *elliptical adjuncts*.

Some make "adverbial phrases" of such simple adjuncts as *at random*, *in fine*, *in conclusion*, *of course*, *for the most part*, *at length*, *by no means*; for what reason it is not easy to see.

15. Adverbs are sometimes used in such a way as to become nouns; as, *from hence*, *from afar*, *from above*, *from within*, *till now*, *till then*, *before long*, *ere long*, *at once*

(at one time), *this once, for aye, for ever** (for all time). In the phrase *some how or other* the word *how* is used in the sense of *manner*.

As *hence, thence, and whence* contain in themselves the idea of *from*, the *from* before them is superfluous.

16. *Here, there, where*, in the compounds formed by the union of these words with the prepositions *at, in, of, by, for*, etc., are equivalent to *this, that, which*. *Herein*—*in this, whereby*—*by which, therefore* (therefor)—*for that* (reason, etc.), *whereof*—*of which*. These compounds are not so generally used as formerly. *Therefore* and *wherefore* are often called conjunctions, though they are no more conjunctive than are *therein, wherein*, etc.

17. *Than* is generally regarded as a conjunction; but it is an adverb. Compare these sentences: "He is *as* benevolent as he is rich;" "He is *more* benevolent *than* he is rich;" "He is benevolent *in that degree in which* he is rich;" "He is benevolent *in a degree equal to that in which* he is rich;" "He is benevolent *in a degree above that in which* he is rich." It will be seen that in denoting the superiority *than* performs the same office that *as* performs in denoting the equality. "Mary is wiser than James"—"Mary is wise in a degree above that in which James is wise."

The explanation which Horne Tooke, Richardson, and some others give of this construction is that *than* means *then*. "Mary is wiser first, *then* James is wise." A very unsatisfactory attempt at explanation. Mr. Mulligan's explanation is much more satisfactory. *Thonne* (*thone, thanne*) is the Anglo-Saxon accusative of *se, that*; and Mr. M. supposes that the preposition *ofer*, over, has been suppressed before this accusative. "He is taller than his brother"—"He is taller *OVER THAT* (*degree*) his brother is tall." In support of Mr. Mulligan's explanation may be quoted such passages as *An steorra ofer othre beorht*, a star bright over others.

CONJUNCTIVE ADVERBS.

Some adverbs are sometimes used in such a way as to be equivalent to two adjuncts, of which one contains a relative pronoun, the other the antecedent; as, "I shall see you *when* (at the time at which) you come;" "The book is not *where* (in the place in which) I left it."

A conjunctive adverb modifies two verbs; of the two adjuncts forming the equivalent that which contains the antecedent modifies one verb, and that which contains the relative modifies the other.

Remarks.—1. In reality these words are of the nature of the relative with the antecedent omitted, the antecedent adverb or adjunct being omitted. "I shall see you when you come"—"I shall see you *then* (at the time) *when* (at which) you come."

"It placed was

There where the mouldered earth had caved the bank."—*Spenser*.

"You are transported by calamity

Thither where more awaits you."—*Shakespeare*.

"*When* Greek joined Greek *then* was the tug of war."—*Nat. Lee*.

2. The adverbs used in this way are such as *when, while, as, where, wherever, whenever, wheresoever*.

* In this country these two words are generally written as one; in England they are properly kept separate. There is no greater propriety in making one word of *for ever* than there would be in making one word of *for aye* or of *for ever and ever*. If we are to write *ere long* as one word, as some do (*erelong*), we should write *before long* in the same way (*beforelong*).

3. It is to be observed that but few of these words are always conjunctive adverbs. Some of them are sometimes used instead of adjuncts containing *interrogative* or *indefinite* pronouns; as, "When (at what time) will he come?" "Tell me when (at what time) he will come."

4. It is easy to distinguish conjunctive adverbs from others. If the adverb is equivalent to two adjuncts, it is a conjunctive adverb; if it is not equivalent to two adjuncts, it is not a conjunctive adverb. Many writers on grammar seem unable to see the distinction. "I know not *how* it is done.' Here *how* is equivalent to *the manner in which*. The first part, 'the manner,' is the object of *know*, and the second, 'in which,' is the adjunct of '*is done*.'"—*Bullions's Anal. and Prac. English Grammar*. If *how* were equivalent to *the manner in which*, it would not be a conjunctive adverb according to the writer's own definition; for *the manner* is not an adjunct. But *how* is not equivalent to *the manner in which*, but to *in what manner*, and the object of *know* is the whole proposition, *how it is done*. "I saw *how* a pin is made."—*Kerl's Common-School Grammar*. *How* is not a conjunctive adverb. What did I see? How a pin is made. "Can you tell *how* he manages to recite so well?" "No one knows *when* the world will end." "I know *where* Patagonia is."—*Weld and Quackenbos's New English Grammar*. Not one of the italicised words is a conjunctive adverb. "I do not know *why* I was sent, *how* I can cross the river, *where* I am to go, or *when* I must return."—*Quackenbos's Eng. Grammar*. There is not a single conjunctive adverb here. There is of course a close connection between the transitive verb *know* and the dependent propositions, because these propositions are the objects of the verb; but the conjunctive quality is not in the adverb. "No one knew *how* to use gold more effectually than Philip, king of Macedon.' The leading verb *knew* is modified by the adverb *how*, which is itself modified by the infinitive *to use*."—*Quackenbos's Eng. Grammar*. The confusion here is remarkable. *Knew* is not modified by *how*, but by its object *how to use gold*; and *to use* is modified by *how*, not *how* by *to use*. "I know not *whither* he has gone."—*Mason's English Grammar*. *Whither* is not a conjunctive adverb. "I know *when* he wrote the letter; *when* connects the clauses *I know* and *he wrote*, and modifies *know* and *wrote*."—*Burt's Practical English Grammar*. *When* does not modify *know*—does not tell the time of *knowing*. The two propositions are connected as verb and object. What do I know? When he wrote the letter.

5. When the prepositions *after*, *before*, *ere*, *till*, *until*, *since* are placed before propositions they are generally regarded as conjunctive adverbs; but it is better to regard them as prepositions having as objects noun-propositions instead of nouns. "I saw him *before* *his departure*;" "I saw him *before* *he departed*." The preposition *without* (in the sense of *except*, *unless*) was formerly much used before propositions; as, "I will not go *without* *he goes*." (See foot-note, p. 187, and Rule III, Remark 4.)

EXERCISES.

Which of the following adverbs are conjunctive adverbs?

The book is where you laid it. Where did you lay it? Do you know where you laid it? It was lying on the table when I saw it. When did you see it? I do not know when I saw it. Stay while I am gone. You may play after I am gone. Do not play as you go to school. When will he return? Can you tell when he will return? He rode the horse before he bought it. He reads whenever (at any time at which) he can find an opportunity. He sleeps wherever night overtakes him. There might they see whence Po and Ister came. Tell how he formed your shining frame. I know why he did it.

COMPARISON OF ADVERBS.

A few adverbs are compared by adding *er* and *est*; as, *soon, sooner, soonest; often, oftener, oftenest; fast, faster, fastest.*

The following are irregularly compared: *badly* or *ill, worse, worst; far, farther, farthest; forth, further, furthest; little, less, least; much, more, most; well, better, best.* *Rather* is the comparative of an obsolete positive *rath, rathe*, soon, early. The positive *rathe* is used by Ten-nyson: "*Rathe* she rose."

With many adverbs *more* and *most* may be used as with adjectives; as, *more frequently, most frequently*; but *more* and *most* should be regarded as themselves modifiers, not as parts of the adverbs which they modify.

PARSING EXERCISES.

She sings sweetly. He behaved badly. Beasts should be treated kindly. Be more cautious. Act more wisely. I have seen him often. He writes very rapidly. He studies when you play.

I know not whence you come. Where the tree falls there will it lie. How did he act? Nobly. Where does he live? There. The oftener I see him the more I like him. He is a very worthy man. Perseverance generally succeeds.

Improve time as it flies. Live while you live. He is very easily offended. She has been liberally educated. The vine still clings to the moldering wall. Where vice prevails misery abounds.

Where ignorance is bliss
'T is folly to be wise.—*Gray.*

"She sings sweetly."

Sweetly is an adverb—it modifies the verb *sings*.

Rule.—Adverbs modify verbs, adjectives, or adverbs.

"He studies when you play."

When is a conjunctive adverb—it is equivalent to two adjuncts, *at the time* and *at which*; it modifies the verbs *studies* and *play*.

Rule.—Adverbs modify verbs, adjectives, or adverbs.

QUESTIONS FOR REVIEW.

What is an adverb? Mention some adverbs of time. Of place. Of degree. Of manner. Of cause, reason, inference. Of addition and exclusion. Of affirmation, negation, or doubt. What is a conjunctive adverb? How many verbs does a conjunctive adverb modify? Are adverbs ever compared? How is *badly* or *ill* compared? *Far? Little? Much? Well?* What are *more* and *most* when they modify adverbs?

CONJUNCTIONS.

A CONJUNCTION is a word used to connect propositions or similar parts of propositions; as, "Magnanimity in politics is not seldom the truest wisdom, *and* a great empire *and* little minds go ill together."—*Burke*.

Here the first *and* connects two propositions; the second *and* connects two logical subjects, *a great empire* and *little minds*.

Conjunctions, besides connecting propositions, may connect—

1. Nouns in the same construction; as, "*Peter* and *John* went to the temple;" "He spoke to *Mary* and *me*."

2. Adjectives or participles belonging to the same noun; as, "My father gave me *serious* and *excellent* advice;" "The soul's dark cottage, *battered* and *decayed*."

3. Adjuncts modifying the same word; as, "He finds them *in the woods* and *by the streams*."

4. Adverbs modifying the same word; as, "We are *fearfully* and *wonderfully* made."

5. Prepositions having the same object; as, "He walks *up* and *down* the street."

6. Verbs having the same subject; as, "Birds *chirp* and *sing*."

7. Verbs having the same object; as, "They *gather* and *eat* the fruit."

8. Infinitives in the same construction; as, "They go out *to see* and *be seen*."

9. Gerunds in the same construction; as, "He is engaged in *assessing* and *collecting* taxes."

Remarks.—Some grammarians say that conjunctions always connect propositions, "Peter and John went to the temple" being equivalent to "Peter went to the temple," and "John went to the temple." But there are sentences which can not be analyzed in this way; as, "John and Mary are a handsome couple;" "Two and three make five;" "A great empire and little minds go ill together." We can not say "John is a handsome couple, and Mary is a handsome couple."

Conjunctions are divided into two classes, *coördinative* and *subordinative*.

A COÖRDINATIVE CONJUNCTION connects propositions, or parts of propositions, of equal rank; as, "Art is long, *and* time is fleeting;" "Rhoda *and* Lila have come;" "James *or* Edward will gain the prize;" "Laura will go, *but* Alice will stay."

A SUBORDINATIVE CONJUNCTION connects a modifying proposition to the modified part of the principal proposition; as, "Repent, *lest* ye perish;" "As the wind is favorable, the ship will soon sail."

And, both, either, or, neither, nor, but are the principal coördinative conjunctions.

For, since, as, because, if, whether, though, although, unless, lest are the principal subordinative conjunctions.

Both is used with *and*, *either* with *or*, and *neither* with *nor*, to mark the connection more forcibly; as, "*Both* John *and* James were there;" "*Either* John *or* James was there;" "*Neither* John *nor* James was there."

Whether and *or* are sometimes correlative; as, "I do not know *whether* he will go *or* stay."

Remarks.—1. *Both* was originally merely a limiting adjective referring to two objects; as, "John and James were *both* present;" "*Both* [persons] John and James were present;" "He lost *both* [things] his money and his character." From its emphatic character in such sentences *both* seemed to give force to the connective idea expressed by *and*, and this secondary office has often overshadowed the original meaning, so that the word has been employed to mark a connection between more than two; as, "To whom *both* *heaven* and *erthe* and *see* is seen."—*Chaucer*. "He assisted *both* the *Tatler*, *Spectator*, and *Guardian*."—*Johnson*. "They who *both* *made* peace with France, *composed* the internal dissensions of the country, and *restored* its free constitution."—*Brougham*. "*Both* *he* and *they* and *you*."—*Shakespeare*. "*Both* *man* and *bird* and *beast*."—*Coleridge*. *Either* and *neither* were also originally limiting adjectives, each referring to two objects; but they have come to be used as conjunctions marking the connection between *several* objects; as, "*Either* *so distant*, *so little*, or *so inconsiderable*."—*Addison*. "*Neither* *death* nor *life* nor *angels* nor *principalities* nor *powers*."—*English Bible*.

2. The word *that* is often used before propositions; as, "He is a fool in *that* he believes others to be as deceitful as he;"—"He is a fool in *that* [thing] he believes others to be as deceitful as he." "He was punished for *that* [thing] he had broken a positive law." In each of these sentences *that* is a limiting adjective belonging to a noun understood, the following proposition being in apposition with the noun. When *that* is omitted the proposition itself stands as the object of the preposition. When Shylock says of Antonio, "I hate him for he is a Christian," he means "I hate him for being a Christian," *for* being a preposition having *he is a Christian* for its object. (See foot-note, p. 206.)

3. Such prepositions as *before, after, since* have come to be used directly before propositions by the omission of *that*. "After that I had seen him once I did not wish to see him again;" "Before that Philip called thee I saw thee." That is, after that [thing] I had seen him once; before that [thing] expressed by the proposition *Philip called thee*. By the omission of *that* the following proposition stands after the preposition as its object. "After I had seen him once;" "Before Philip called thee." Prepositions thus used before propositions have precisely the same meaning that they have when used before nouns.

4. These remarks lead to the understanding of the true nature of such words as *save, saving, except, but, provided, if, though, notwithstanding*, etc.

“Thou born to eat and be despised and die,
Even as the beasts that perish, *save* that thou
Hadst a more splendid trough and wider sty.”—*Byron*.

That [thing], thou hadst a more splendid trough and wider sty being safe (saved, excepted).

“There is no difference, except that some are heavier than others.” That [thing], some are heavier than others, except (being excepted).

“What remains but that the sentence pass?” What remains be out that [thing] the sentence pass? *Thing* subject of the verb *be* in the imperative; the proposition *the sentence pass* in apposition with *thing*.

“He is still rich, notwithstanding his losses;” “He is still rich, notwithstanding that he has lost so much;” “He is still rich, notwithstanding he has lost so much;” “He has lost much; he is, notwithstanding, rich.” *Withstanding* in these passages is a participle modified by the adverb *not*, and having a noun or a proposition as nominative absolute. He is still rich, his losses not withstanding. He is still rich, that he has lost so much not withstanding; or that [thing] he has lost so much. He is still rich, he has lost so much not withstanding. He has lost much; he is, not withstanding this (this thing not withstanding), rich.

5. The imperative mood, the imperfect participle, and the passive participle may be used with propositions (either with or without *that*); but this use does not make conjunctions of them. “*Admit* that phosphorus is an essential part of the brain, is not phosphorus to be derived from other food than fish?” “*Admitting* that phosphorus,” etc. “*Admitted* that phosphorus,” etc. *Admit* is a verb in the imperative mood, having *you* or *we* as subject; *admitting* is an imperfect participle belonging to *we*, *you*, or some other general word; *admitted* is a passive participle belonging to *thing* understood (or, it may be said, to the whole proposition introduced by *that*). In the same way may be used *grant*, *granting*, *granted*; *suppose*, *supposing*, *supposed*; *seeing*, *saving*, *assuming*, etc. *Provided* has been called a conjunction; but it is simply a participle. “This act *provides* that no injury shall be done to others;” “It is *provided* that no injury shall be done to others;” “*Provided* that no injury shall be done to others;” “That no injury shall be done to others being provided.”

6. *If*, formerly *gif*,* is from the Anglo-Saxon verb *gifan*, to give. *Gif* is still retained in the Scottish dialect, as in the following passage, in which *if* and *gif* are used in the same sense:

“Yet *if* your catalogue be fou,
I ’se no insist;
But *gif* ye want ae friend that’s true,
I ’m on your list.”—*Burns*.

This word is said by Horne Tooke to be in the second person of the imperative mood. “If he said so, it is true”=“Give (grant, admit, concede) he said so, it is true.” *Gin*, evidently a contraction of the participle *given* (Anglo-Saxon *gifen*),† is found in the Scottish dialect; as,

“*Gin* I had kend he was your son,
He had ne’er been slayne by me.”—*Ballad of Gil Morrice*.

“*Gin* ilka man had back his ain,
Of it you suld be heir.”—*Ballad of Fause Foodrage*.

*The anglo-Saxon *g* was often sounded like *y*; and it is from this circumstance that such words as *ge*, *geoc*, in Anglo-Saxon have become *ye*, *yoke*, in English. From *gif*, pronounced *yif*, it would be easy to drop the comparatively weak sound of *y*.

†The *v* is often dropped from this word; as, “I wad hae *gi’en* them off my hurdies.”—*Burns*.

That is, *given* I had known he was your son, he had never been slain by me; *given* every man had back his own, you should be heir of it. This use of *gin* leads to the suspicion that *gif* is not the imperative, but the participle *gifen* apocopated.

Writers on comparative philology, like the devotees of other new sciences, sometimes push their principles to extremes. In the "New Illustrated Edition" of Webster's Dictionary *if* is presented as a "v. t. (verb transitive) but commonly called a conjunction." "The Anglo-Saxon *gif*," the editor goes on to say, "has been explained by Horne Tooke, and by others after him, as simply the imperative, second person singular, of the verb *gifan*, to give. *If* would in that case be equivalent to *grant*, *allow*, *admit*. Thus, *if* thou wilt,—that is, *give* the fact that thou wilt,—thou canst make me whole; *if* John shall arrive in season,—*grant*, *suppose* that he shall arrive,—I will send him with a message. This etymology is plausible in itself, and is favored by the old use of *that* after *if*; as, *if that* John shall arrive, etc." But at this point the editor, having the fear of the comparative philologists before his eyes, suddenly, like Sir Boyle Roche's politician, "turns his back on himself" and says, "But it [the etymology just given] is not supported by the form and use of the corresponding words in other Teutonic languages, and it must therefore be looked upon as uncertain at least, if not as improbable." The principle here assumed, that no language has any peculiarities of its own, any thing different from other languages of the same great family, is shown to be absurd by the mere statement of it. It should be observed that *gif* is not derived from *gif*, but that it is *gif*. And *gif* is *give* (*giv*), whether it is regarded as the imperative or as the participle *gifen* (*given*) apocopated, there being no greater difference between the sounds of *f* and *v* than there is between the two sounds of *th*. *With* is the same word whether pronounced with the sound of *th* as in *thin* or with that of *th* as in *this*; *nephew* is the same word, whether it is pronounced *nefu* or *nevu*. On account of the failure of other Teutonic languages to use words corresponding to *give* in the same way we are to deny that *gif* is *gif* and that "that that is is"!

7. *Though* is said to be from the Anglo-Saxon *theah*, admit, assume; but is it not from the participle *thought* (Anglo-Saxon *thoht*)? "*Though* (thought, supposed, assumed) he slay me, yet will I trust in him;" "*Though* (thought, supposed, assumed, considered) that he was worthy, he was wise."—*Chaucer*.

8. In a regular discourse all the parts are connected in some way, but the name *conjunction* is applied to such words only as can not be placed in any other class. *For this reason, in like manner, in addition, by the way, at the same time, in accordance with this, and many other phrases mark connection; but it is not proper to call them conjunctions.*

9. *For as much as* (for much in that degree in which, sometimes written *forasmuch as*), *in as much as* (*inasmuch as*), *in so much that* (*insomuch that*), *as well as*, and other phrases of the kind may for the sake of convenience be called *connective phrases*. But the separate words have each their own meaning; as, "John read as well (properly) as James;" "John as well (truly) as James read." The adverb *well* has in the latter sentence a different meaning from that which it has in the former, but the construction in the two sentences is the same. "His brother writes as well as he." This may be taken in two different senses by giving different meanings to *well*; but, whatever meaning is given to the word, the grammatical construction is not changed.

10. The adverbs *yet, also, still, otherwise, moreover, furthermore, besides, therefore, wherefore, else, hence, thence, likewise, nevertheless, accordingly, consequently, etc.*, are sometimes called conjunctions. "Though he made great efforts, *yet* (in spite of this) he failed." *Yet*, adverb modifying *failed*. "He made great efforts; *still* he failed." "He is a chemist, and he is *also* (in addition to this) a poet." *Also*, adverb modifying *is*. "He is *likewise* a poet." "He is *moreover* a poet." "He is *furthermore* a poet." "He neglected his business, *therefore* (for that reason) he failed." *Therefore*, adverb modifying *failed*. "*Wherefore* (for which reason) he

failed." "*Hence* (for this reason) he failed." "*Whence* (for which reason) he failed." "*Thence* he failed." "*Consequently* he failed." "*Accordingly* he failed." "I have lost my money; *otherwise* (under other circumstances) I could help you." "I have lost my money; *else* I could help you." "He was forbidden to go; *nevertheless* (not the less) he went." *Besides* is more properly a preposition. "He is a chemist; he is besides [this] a poet."

11. In such sentences as the following *so* and *as* are by some regarded as conjunctions: "She is *as* amiable *as* her sister;" "As two is to four, *so* is five to ten;" "No lamb was e'er *so* mild *as* he;" "He acted *as* he was directed to act." In these sentences *as* and *so* are adverbs. She is amiable *in the degree in which* her sister is amiable. Five is to ten *in the proportion in which* two is to four. No lamb was e'er mild *in the degree in which* he is mild. He acted *in the manner in which* he was directed to act.

EXERCISES.

What do the following conjunctions connect?

Andrew and Thomas went to the river. Virtue is praised and neglected. The moon and stars were shining. You will be despised, and he will be honored. George and James will go. George or James will go. Both George and James will go. Either George or James will go. Neither George nor James will go. He is happy because he is good. Because he is good he is happy. John will go, but Mary will stay. He was poor, though he might have been rich. Though he might have been rich, he was poor. Repent, lest ye perish. I will not go, unless you will stay. Unless you will stay, I will not go.

PARSING EXERCISES.

The preceding exercises may be parsed in full.

"Andrew and Thomas went to the river."

And is a conjunction—it connects two nouns, *Andrew* and *Thomas*, in the same construction.

Rule.—Conjunctions connect propositions or similar parts of propositions.

"You will be despised, and he will be honored."

And is a conjunction—it connects the two propositions, *you will be despised* and *he will be honored*.

QUESTIONS FOR REVIEW.

What is a conjunction? Can you give a sentence in which a conjunction connects nouns in the same construction? Adjectives in the same construction? Adjuncts modifying the same word? Adverbs modifying the same word? Prepositions having the same object? Verbs having the same subject? Verbs having the same object? Infinitives in the same construction? Gerunds in the same construction? Into what two classes are conjunctions divided? What is a coördinative conjunction? A subordinative conjunction? Which are the principal coördinative conjunctions? The principal subordinative conjunctions? How are *both*, *either*, and *neither* used? What two conjunctions are mentioned as correlative?

INTERJECTIONS.

An INTERJECTION is a word used in exclamation and having no grammatical connection; as, "O! what a fall was there!"

The following are some of the principal interjections: *O, oh, ah, alas, alack, ha, fudge, pish, tush, pshaw, poh, pooh, fie, ho, holla, hollo, halloo, lo, aha, hail, huzza, hurrah, tut, humph, heigh-ho, heyday, hist, bravo, adieu, avaunt.*

Some words belonging to other parts of speech are called interjections when they are uttered in an unconnected and forcible manner; as, *Strange! what! behold! off! away! farewell! hush! whist!*

Remarks.—1. *Bravo* is an Italian adjective. *Adieu* is composed of two French words *à* and *dieu*, meaning *to God* [I commend you]. *O dear me!* is a corruption of the Italian phrase, *O Dio mio*, O my God!

2. The word *interjection* is from the Latin *interjicere*, to throw between or among, and interjections derive their name from being regarded as thrown among the parts of a discourse without being grammatically connected with any part.

3. Some writers make a distinction between *O* and *oh*, using *O* before the name of the person addressed, and *oh* in other cases; as, "Hear, O Israel!" "Oh! how happy I am!" But this distinction is generally disregarded, and *oh* is gradually going out of use.

4. An interjection, like the cry of an animal, expresses the meaning of a whole sentence. When a child that strikes its head against a table cries "O!" it means "I am hurt." In "Alas! those happy days are no more!" *alas* means "I am sad," or something equivalent.

This fact furnishes an explanation of such expressions as "O for a lodge in some vast wilderness!" "O that I had the wings of a dove!" "Alas that thou shouldst die!" When he uses such expressions the speaker has in his mind the *sentence* whose meaning is expressed by the interjection, and he in effect forgets its character as an interjection and makes of it a leading proposition. Any explanation that supposes an ellipsis, such as "O! [I wish] for a lodge in some vast wilderness!" is unsatisfactory. There is not an ellipsis of *I wish*, but *O* is used for *I wish*. "Fie upon your law"="Shame be upon your law."

PARSING EXERCISES.

"He died, alas! in early youth."

Alas is an interjection—it is used in exclamation and has no grammatical connection.

Rule.—Interjections have no grammatical connection with other words.

He died, alas! in early youth. Ah! then and there was hurrying to and fro. O! make her a grave where the sunbeams rest.

QUESTIONS FOR REVIEW.

What is an interjection? Name some of the principal interjections. When are words belonging to other parts of speech called interjections?

SAME WORD IN DIFFERENT CLASSES.

Many words belong to more than one part of speech; *iron*, for instance, may be either a *noun*, a *verb*, or an *adjective*; as, "Iron is a hard metal;" "To iron clothes;" "An iron rod."

EXERCISES.

Name the parts of speech to which the words in italics belong:

He is your *equal*. *Equal* rights. The Gauls *equal* the Britons in bravery. James was his *rival* for the crown. They have *rival* claims. They *rival* each other. They *counterfeit* grief. *Counterfeit* coin. It is a *counterfeit*. He paid *fancy* prices for them. This struck his *fancy*. You *fancy* riches more. He is the *worst* boy in the school. When the *worst* comes to the *worst*. They *worst* their enemies. A *worse* chair I have never seen. She reads *worse* than ever. He is now a *better* boy. He reads *better* than she does. Can they *better* their condition? To get the *better* of an enemy. That's an *ill* phrase. *Ill* fares the land. There is some *ill* a-brewing to my rest.

The way was *long*. I *long* for a change. *Long* live the king. The *right* hand. He has a *right* to the property. He acted *right* in that matter. Let us *right* the injured man. You *wrong* me, Brutus. He gave a *wrong* answer. Friend, I do thee no *wrong*. He read the passage *wrong*. The stream is *very* rapid. He is the *very* man. He is *less* idle than she. My happiness is *less* than yours. The *last* day of the week. It can not *last* longer. When was it she *last* walked? The cobbler is not to go beyond his *last*. His *back* is weak. He made the horse *back*. Do not look *back*. He lives somewhere in the *back* settlements.

He is *reading* a poem. This is pleasant *reading*. She is *writing* a letter. The *writing* was illegible. *No* man is perfectly happy. He is *no* better than he should be. This is the man *that* I saw. I have seen *that* book. For a *while* he was very diligent. They *while* away the time. Make hay *while* the sun shines. This is his *second* attempt. A *second* in a duel. He will succeed if you *second* him. He reads *well*. Is your father *well*? See the water *well* out of the ground. The bucket is in the *well*.

Put *on* your coat. Put the book *on* the table. *Up* rose the sun, and *up* rose Emily. The squirrel ran *up* the tree.

The *best* boy. I love him *best*. I will do my *best*. His clothes *fit* him well. This is a *fit* time. This is a good *fit*.

S Y N T A X.

SENTENCE—PROPOSITION—SUBJECT—PREDICATE.

SYNTAX treats of the structure of sentences.

A SENTENCE is an arrangement of words in one or more propositions to express a thought; as, "John learns;" "John learns when he studies."

A PROPOSITION is an arrangement of words containing a subject and a predicate; "John learns;" "He studies."

The SUBJECT denotes that of which something is affirmed; as, "*John* learns."

The PREDICATE denotes that which is affirmed; as, "John *learns*."

The word *affirm* is here taken in a general sense, applying to questions, commands, entreaties, and exhortations.

Remark.—The name of the person addressed forms no part of the proposition, being employed merely to call attention to what is contained in the proposition; as, "*William*, John learns."

EXERCISES.

1. Name the person or thing (or persons or things) spoken of in each of the following sentences, and then tell what is said of that person or thing (or those persons or things):

Mary learns. Thomas reads. James studies. Mary learns rapidly. James studies diligently. Thomas reads well. Thomas reads poetry well. Mary learns very rapidly. James studies arithmetic very diligently. Mary learns grammar and music very rapidly.

Books please. Good books please. Some good books please. Boys run. Those boys run. Those three young boys run. Rain fell. A heavy rain fell. The moon shines. The stars fade. Ducks swim. Sparrows fly.

The moon shines bright. The stars fade from the sky. The sun sets in the west. The sparrows fly from tree to tree. The ducks swim from shore to shore. The sun rises in the east and sets in the west. A heavy rain fell during the night. Nine beautiful ducks swam from shore to shore.

A wise son makes a glad father. Theodore went from London to Paris. The thrush sang sweetly all the morning. Joseph recited his lesson. Joseph recited his lesson two hours ago. George is coming. George is coming to pay us a visit. Four dear friends are coming to pay us a visit next week.

The boys use steel pens. All the boys in the school use steel pens. This boy's name is John. That girl's name is Sarah Jane Roland. John, William, Andrew, and Robert have gone to play. The moon and stars are shining. Thomas studies and plays well.

2. Point out the subjects and the predicates in the preceding sentences.
 3. Point out the subject and the predicate in each of the following sentences :
- Note.**—This may be done in writing.

SUBJECT.	MODELS.	PREDICATE.
Emma		studies.
His daughter Emma		studies diligently.

Emma studies. George rides. Virtue ennobles. Children play. Vice degrades. Trees grow. Snow falls. Ice melts. Winds blow. Caroline sings. Edith jumps. Eliza sews. Robert sleeps. Andrew skates. Kate runs.

Emma studies diligently. George rides well. Virtue ennobles man. Children play in the yard. Vice degrades its victims. Trees grow in summer. Snow falls in winter. Ice melts in warm weather. Winds blow all the year. Caroline sings some beautiful songs. Edith jumped over the log. Eliza sews very industriously.

Kate rides every Friday. Robert sleeps on the large sofa. Andrew skates with great ease. In summer trees grow. In warm weather ice melts. In winter snow falls. Diana is great. Great is Diana. The lofty trees of that forest are beautiful. Beautiful are the lofty trees of that forest.

The curfew tolls the knell of parting day. The knell of parting day the curfew tolls. The lowing herds wind slowly o'er the lea. O'er the lea slowly wind the lowing herds. Slowly o'er the lea wind the lowing herds. The plowman homeward plods his weary way. Homeward the plowman plods his weary way. His weary way the plowman homeward plods.

4. Form a predicate for each of the following subjects :

MODELS.—Edward speaks. The streets are muddy.

Edward The streets Fire The wind
 Rain The grass The ice Snow The
 boys The river Horses Cows George
 That little girl That naughty boy

- 5. Form a subject for each of the following predicates :

MODELS.—Mary runs. Grass grows.

. . . . runs. . . . grows. . . . swim. . . . has met with a misfortune. . . . was king of England. . . . learns grammar and arithmetic. . . . is at the head of his class. . . . created the world in six days. . . . roars.

LOGICAL AND GRAMMATICAL SUBJECT AND PREDICATE.

Both the subject and the predicate may be either *logical* or *grammatical*.

The LOGICAL SUBJECT denotes that of which something is affirmed, whether expressed by one word or by more; as, “Winds blow;” “The cold winds blow;” “The cold winds of winter blow.”

The LOGICAL PREDICATE denotes that which is affirmed, whether expressed by one word or by more; as “The winds blow;” “The winds blow violently;” “The winds blow violently in winter.”

The GRAMMATICAL SUBJECT is the principal *noun* of the logical subject.

Thus, in this logical subject, *the cold winds of winter*, *winds* is the grammatical subject, being the noun which the other parts of the logical subject are employed to modify.

The GRAMMATICAL PREDICATE is the principal *verb* of the logical predicate. (See Note N.)

Thus, in this logical predicate, *blow violently in winter*, *blow* is the grammatical predicate, being the verb which the other parts of the logical predicate are employed to modify.

If the logical subject consists of but one noun, the grammatical subject is, of course, the same as the logical subject.

Thus, in the proposition, “Winds blow;” *winds* is both the logical and the grammatical subject.

If the logical predicate consists of but one verb, the grammatical predicate is, of course, the same as the logical predicate.

Thus, in the proposition, "Winds blow," *blow* is both the logical and the grammatical predicate.

If the grammatical subject is not a noun, it is always some word, or combination of words, equivalent to a noun.

Accordingly, the grammatical subject may be—

1. A noun; as, "*Slander* is base;" "*It* is base."
2. An infinitive or a gerund; as, "*To slander* is base;" "*Slandering* is base."
3. A proposition; as, "*That men should slander* is base;" "*For men to slander* is base."

When an infinitive or a proposition is the subject the predicate is often placed first and introduced by the pronoun *it*; as, "*It* is base *to slander*;" "*It* is base *that men should slander*;" "*It* is base *for men to slander*."

In such sentences *it* is not the real subject, being employed merely to introduce the sentence in a particular manner. In analysis it may be disregarded. Thus, in the proposition, "It is base to slander," the subject is *to slander*, and the predicate is *is base*.

Remark.—This word may, however, be regarded in analysis by considering the infinitive or the proposition as in apposition with *it*; as, "It, to slander, is base;" that is, "This thing, to slander, is base."

The word *there* is often used to introduce a sentence when the predicate is placed before the subject; as, "There are five men here." In such cases *there* is not used as an adverb of place, and it forms really no part of either the subject or the predicate. "There are five men here" is the same proposition as "Five men are here;" "There is no one who does not know this" is the same proposition as "No one who does not know this is (exists)."

Remarks.—1. It is probable that this idiom had its origin in the use of *there* as an adverb of place at the beginning of propositions; as, "There is a man;" "There comes a man;" "There lives a man." The adverb *there* in such constructions serves not only to denote *in that place*, but also to permit the introduction of the verb before the subject; and by degrees we have come to use it often for the latter purpose alone, losing sight of the idea of place. In the changes of language such things often occur.

2. A somewhat similar change has taken place in regard to *that* as employed in such sentences as "That men should slander is base," in which *that* serves merely to introduce the proposition. It is not employed as a conjunction, since it does not connect the proposition in which it stands to any thing else. Some regard it as a limiting adjective, asserting that the proposition in question is equivalent to "That thing, men should slander, is base." But after inserting *thing* we may repeat *that*; as, "That thing, that men should slander, is base."

In such constructions *that* was originally a limiting adjective; and such sentences as "I believe that to slander is base," "That men should slander is base,"

were, according to the original meaning of the word, equivalent to "I believe that thing, to slander, is base," "That thing, men should slander, is base." The meaning of this word as thus used being such that it always pointed forward to the following proposition, it served as a kind of connective in such sentences as "I believe that to slander is base;" this connective character causing the adjective character gradually to be lost sight of. And in such sentences as "That men should slander is base," the close connection of *that* with the following proposition caused it to be regarded as incorporated with the proposition or as forming a mere introduction to it. But a word in changing its meaning may still retain some traces of the original meaning, as when in Fouqué's "Undine" a water-spirit changes to a cascade the cascade still presents some features of the spirit.

3. The use of *for* in such sentences as "For men to slander is base," "It is base for men to slander," "It is good for us to study," may be regarded as having resulted insensibly from its use as a preposition. Take, for instance, the sentence, "To study is good for us," equivalent to "That we should study is good for us," in which *for* is a preposition having *us* for its object. If we place the predicate before the subject, this sentence becomes "It is good for us to study," equivalent to "It is good for us that we should study," in which *for* is still a preposition. As *us* in this sentence denotes the persons who are to study, the word in the course of time came to be regarded as connected with the following *to study* instead of the preceding *for*, the sentence being then equivalent to "That we should study is good." In this case *for*, having lost its object, would lose its character as a preposition and become a mere introduction to the following proposition.

EXERCISES.

1. Point out the logical and the grammatical subject in each of the following propositions :

LOGICAL SUBJECT.	MODELS.	GRAMMATICAL SUBJECT.
Ripe peaches.		Peaches.
A beautiful prospect.		Prospect.
The village preacher's modest mansion.		Mansion.

Ripe peaches are delicious. A beautiful prospect is spread before us. Wise men avoid temptation. Great men often do wrong. No man is perfect. The village preacher's modest mansion rose. No humbler resting-place was nigh.

The humble boon was soon obtained. The minstrel's voice began to fail. Full slyly smiled the observant page. The cordial nectar of the bowl swelled his old veins. Eternal blessings crown my earliest friend. Round his dwelling guardian saints attend. The consciousness of a well-spent life is pleasant. The fear of the Lord is the beginning of wisdom.

To study strengthens the mind. It strengthens the mind to study. It is good for us to study. To run fatigues me. It fatigues me to run. It is necessary that we should study. It is necessary for us to study. To sneer is a common practice with him. It is a common practice with him to sneer.

Six boys are here. There are six boys here. There is wisdom in his looks. A large number was present. There was a large number present. There were five loaves in the basket. There came to the beach a poor exile of Erin. There was dew on his thin clothes.

2. Point out the logical and the grammatical predicate in each of the following propositions:

LOGICAL PREDICATE.	MODELS.	GRAMMATICAL PREDICATE.
Delivered four orations against Catiline.		Delivered.
Was expelled from his kingdom.		Was expelled.

Cicero delivered four orations against Catiline. James was expelled from his kingdom. William governed England. John preached in the wilderness. The sentinel stars set their watch in the sky. James walks very fast. Washington is called the Father of his Country. Time is money. The love of money is the root of all evil.

SIMPLE AND COMPOUND SUBJECT AND PREDICATE.

Both the subject and the predicate may be either *simple* or *compound*.

A SIMPLE SUBJECT is one which contains a single grammatical subject, whether modified or unmodified; as, "*Winds* roar;" "*The rough winds* roar."

A SIMPLE PREDICATE is one which contains a single grammatical predicate, whether modified or unmodified; as, "*The winds roar*;" "*The winds roar* around the house."

A COMPOUND SUBJECT consists of two or more simple subjects having one predicate; as, "*The winds and waves* roar;" "*The rough winds and the stormy waves* roar."

A COMPOUND PREDICATE consists of two or more simple predicates having one subject; as, "*The winds roar and whistle*;" "*The winds roar* around the house and *whistle* at the door."

EXERCISES.

1. Point out the simple and the compound subjects in the following propositions:

Alexander and Cæsar were great conquerors. Cæsar was a Roman. Alexander was king of Macedon. Two and three make five. The moon and stars shone. Life is short. The longest life of man is short. William or Edward must go.

Hume, Robertson, and Gibbon were historians. A storm arose. A great storm arose. A great storm of wind and rain arose. Virtue and vice are opposites. A multitude assembled. A multitude of men and women assembled. Six and three make nine.

Pestilence and famine followed the war. A fatal pestilence and a terrible famine followed the war. The price of flour and meat rose rapidly. A large number of boys and girls appeared. A rolling stone gathers no moss.

2. Point out the simple and the compound predicates in the following propositions:

John desires books. John desires to learn. The devils believe and tremble. The bird chirps and sings. Ella longs for your return. He left his home and went to a foreign land. Loda comes in the roar of a thousand storms and scatters battle from his eyes.

3. Form compound subjects for the following predicates:

. . . . make seven. . . . desire to learn. . . . have gone to town. . . . shone. . . . went up to the temple. . . . are riding in the field. . . . fight. . . . visit us frequently. . . . have lost their books. . . . are precious metals. . . . are pleasant companions.

4. Form compound predicates for the following subjects:

Birds Flowers Horses Mary The soldier Babies The boy

DECLARATIVE, INTERROGATIVE, IMPERATIVE, AND EXCLAMATORY SENTENCES.

Sentences are either *declarative*, *interrogative*, *imperative*, or *exclamatory*.

A **DECLARATIVE SENTENCE** is a sentence containing an assertion; as, "That boy learns;" "That boy does not learn."

An **INTERROGATIVE SENTENCE** is a sentence containing a question; as, "Does that boy learn?" "Does not that boy learn?"

An **IMPERATIVE SENTENCE** is a sentence containing a command, an entreaty, a permission, or an exhortation; as, "Saddle the horse;" "Save my child;" "Love virtue."

In imperative sentences the subject when it is of the second person is generally omitted. The subject of each of the preceding sentences is *you* or *thou* understood.

An **EXCLAMATORY SENTENCE** is a sentence containing an exclamation; as, "How that boy learns!"

Remark.—Declarative, interrogative, and imperative sentences may be uttered with great force; as, "John rides that wild horse!" "Does John ride that wild horse!" "The foe has come!" "Make haste!" "Rouse ye, Romans!" "Was it not strange!" But this force does not convert such sentences to exclamatory sentences. Exclamatory sentences differ in *form* from the other kinds; as, "What a wild horse he rides!"

EXERCISES.

Point out the declarative, the interrogative, the imperative, and the exclamatory sentences in the following:

Thomas went to New Albany. Did Thomas go to New Albany? Where does Edward reside? He resides in Jeffersonville. How silly that fellow is! Have you a knife? Go to bed. Go. Depart from evil. What a sharp knife you have! How did you make that mistake? Go not to Wittenberg. Thou comest. Dost thou come? Comest thou? Come you in peace here? How long wilt thou sleep, O sluggard? He did not go to Wittenberg. Horror and doubt distract his troubled thoughts. Deliver us from evil. Lead us not into temptation. Learn to labor and to wait. Be a hero in the strife.

MODIFICATIONS.

A word or a collection of words is said to modify a word when it serves to show the extent of the application of that word; as, "John is good." Here the verb *is*, which asserts being generally, is modified by the adjective *good*, which limits the being to a certain state.

A noun may be modified—

1. By a noun in apposition; as, "John the *Baptist*;" "I, the *governor*."
2. By a noun in the possessive case; as, "*Milton's* poems."
3. By an adjunct; as, "Devotion *to study*;" "Friendship *for me*."
4. By an adjective or a participle; as, "*Envious* time;" "*The* stars;" "Error *wounded*;" "A mistake *concerning* this matter."
5. By an infinitive; as, "A desire *to learn*."
6. By a proposition; as, "The boy *who studies*."

A verb may be modified—

1. By a noun in the same case as the subject; as, "It is *he*."

Remark.—This noun is the "predicate-nominative," except when the subject is in the objective. (See Rule II.)

2. By a noun in the objective case; as, "John struck *Alfred*;" "I saw *them*."

3. By a predicate-adjective, or adjective in the predicate referring to the subject; as, "Ophelia is *lovely*;" "Aristides was called *just*."
4. By an adjunct; as, "William spoke *to Thomas*."
5. By an adverb; as, "Alice learns *rapidly*."
6. By an infinitive; as, "Cora wishes *to learn*."
7. By a proposition; as, "I wish *that you should learn*;" "I wish *you to learn*."

Remarks.—1. It is only intransitive verbs and verbs in the passive voice that may be modified in the first and the third way, and only transitive verbs in the active voice that may be modified in the second way.

2. Infinitives, participles, and gerunds are modified like other parts of the verb; as, "To be called *John*;" "Being called *John*;" "To strike *Alfred*;" "Striking *Alfred*."

3. Gerunds, besides being modified like verbs, may be modified by nouns in the possessive case; as, "*His* being called John."

An adjective may be modified—

1. By an adjunct; as, "Desirous *of justice*."
2. By an adverb; as, "*Very* desirous."
3. By an infinitive; as, "Desirous *to go*."
4. By a proposition; as, "Desirous *that you should go*."

An adverb may be modified—

1. By another adverb; as, "*More* openly."
2. By an adjunct; as, "Agreeably *to nature*."

An adjunct may be modified—

By an adverb; as, "*Just* at that time;" "*Soon* after dinner."

Remarks.—1. A word may be modified in several ways at the same time; as, "Annie *earnestly* desires *to learn*."

2. A word modifying another may itself be modified; as, "Herodotus, the father of history." Here *father*, which modifies *Herodotus*, is modified by the adjunct of *history* and the adjective *the*.

EXERCISES.

1. Tell which of the following nouns are modified and by what:

Paul the apostle. Nero the tyrant. Cicero the orator. Xenophon the historian. Solomon, the son of David. Arnold, the base traitor. Herodotus, the father of history. I John. We Christians. Mecca, a city of Arabia. Chaucer, the father of English poetry.

John's hat. Shakespeare's works. Wisdom's ways. Laura's heart. The prisoner's conduct. A mother's love.

Obedience to parents. Duty to God. Love of virtue. Vulgarity in conversation. Beauty of form. Days of absence. Slaves to sin. Men of pure heart. Times of great affliction. Men of one idea. Authors of great respectability.

Envious men. Beautiful birds. Instructive books. These lovely scenes. The afflicted nation. Short pleasure. Long pain. The wise Nestor. That long table. The sun rising. The stars shining. The trees growing. A report touching.

A wish to go. A determination to depart. A time to dance. The disposition to waver. A desire to excel. A resolution to study.

The girl who reads. The woman who deliberates. The man who has known better days. The city that has been built. The fact that he wrote the letter. The belief that the army is demoralized. A wish that you would come. I who command you. He who has helped them.

2. Tell which of the following verbs are modified and by what:

She is a queen. He is an orator. He is called James. He is considered a poet. He was chosen commander. You will be governor. It is a monument. I have been appointed inspector. I believe it to be him. They are villains.

God governs the world. Cyrus defeated Cræsus. I have chosen him. Virtue bestows tranquillity. Labor conquers all things. Him I know. Me you did not see.

He is proud. She is vain. Elizabeth is happy. That farmer is industrious. Edward has been tardy. You will become learned. I am sad. Alexander is called great.

Bonaparte marched into Russia. He came from Paducah. She conquers by kindness. Pompey was defeated by Cæsar. Will you walk into my parlor? You will succeed by perseverance. He resides in Alabama.

The evening fled swiftly. The grass grows rapidly. He studies diligently. The judge will decide justly. You will see him then. When did you see him? Come on. She is here. Where is she? How does he study?

He promises to remain. William has determined to go. He will be compelled to labor. He strives to excel. He threatened to shoot. He was commanded to fire. They have been ordered to retreat.

I wish that he may be chosen. I pray that you may succeed. I confess that I have failed. I believe that he has gone. He stated that Theodore was deceived. I believe Jane to be mistaken.

3. Tell which of the following adjectives are modified and by what:

Desirous of praise. Mighty in arms. Confident of success. Good for nothing. Superior to fear. Trustworthy in nothing. Obstinate in trifles. Firm in opinion.

Very good. Extremely bad. Exceedingly beautiful. Thoroughly vicious. Entirely unsuspecting. Supremely happy. Too suspicious. Sufficiently miserable. Cunning enough.

Ready to recite. Wonderful to be told. Eager to advance. Easy to accomplish. Anxious to help. Disposed to complain.

Conscious that he was in fault. Desirous that he should succeed. Confident that I should win. Impatient for me to come.

4. Tell which of the following adverbs are modified and by what:

Very highly esteemed. Most ardently devoted to study. Much more intelligent. More happily situated. Most wisely selected. Very recently.

Agreeably to instructions. He studies best of all the pupils. Consistently with his obligations. Unfortunately for himself. Gloriously for them. Where in the world. Somewhere in the city.

5. Show how the following adjuncts are modified:

Far beyond Mobile. Perfectly at home. Totally at a loss. Long before noon. Precisely at that moment.

6. Modify the following nouns as indicated:

1. *By nouns in apposition.*—John. Cromwell. Henry Clay. Hume. Frankfort. Ohio. Andrew Jackson. Longfellow.

2. *By nouns in the possessive case.*—Hat. Umbrella. Book. Desk. Parasol. Cat. Dog. Shoe. Chair. Hand. Pen.

3. *By adjuncts.*—Desire. Study. Attention. Hatred. Aversion. Love. Roof. Cover. Foundation.

4. *By adjectives or participles.*—Day. Weather. Boy. Character. Girl. Disposition. Horse. Cow. Mule. House. Light.

5. *By infinitives.*—Disposition. Motive. Wish. Desire. Liability. Time. Propensity. Tendency. Opportunity. Inability.

6. *By propositions.*—The man. The town. A statement. The fact. An assertion. The street. The truth. A wish.

7. Modify the following verbs as indicated:

1. *By predicate-nominatives.*—He is called. To be called. Being called. I have been appointed. He is. They are. To be. He has been elected.

2. *By nouns in the objective case.*—He strikes. To strike. To have. They injure. He has. He has told. They will throw. Throwing. To throw.

3. *By predicate-adjectives.*—She is. They have been. They seem. We are. He has been called. To be called. To be. Being. She appears. To appear. Appearing.

4. *By adjuncts.*—Cæsar marched. He has gone. Going. To go. He will run. I will walk. Braddock was defeated. The city was destroyed. The boy was drowned. The child was beaten. The comet was seen.

5. *By adverbs.*—She studies. They labor. We strive. He begs. To beg. It flies. Flying. He runs. She walks. They whisper. She smiles.

6. *By infinitives.*—I wish. She seems. To seem. He hopes. They strive. Striving. You are expected. We try. To try. He ought. She likes.

7. *By propositions.*—I hope. We know. Knowing. I thought. To think. She says. You forget. Remember. I heard. He has asserted. They believe. You imagine. She supposes.

8. Modify the following adjectives as indicated :

1. *By adjuncts.*—Good. Rich. Suitable. Worthy. Happy. Next. Superior. Inferior. Displeasing. Opposite.

2. *By adverbs.*—Sprightly. Bad. Worse. Conspicuous. Rough. Disastrous. Wild. Swift. Consistent.

3. *By infinitives.*—Ready. Solicitous. Anxious. Willing. Sure. Wonderful. Easy. Hard. Difficult.

4. *By propositions.*—Conscious. Confident. Unconscious. Sure. Ignorant. Mindful.

9. Modify the following adverbs as indicated :

1. *By adverbs.*—Wisely. Better. Discreetly. Sooner. Fast. Now. Justly.

2. *By adjuncts.*—Consistently. Agreeably. Conformably. Differently.

10. Modify the following adjuncts by adverbs :

From home. After dinner. In time.

SIMPLE, COMPLEX, AND COMPOUND SENTENCES.

A SIMPLE SENTENCE is a sentence consisting of one proposition; as, "Time and tide wait for no man."

A COMPLEX SENTENCE is a sentence in which a proposition is employed as a noun, an adjective, an adjunct, or an adverb, to modify some part of the subject or of the predicate of another proposition; as, "I know *who studies*;" "The boy *who studies* will learn;" "I am surprised *that you have come*;" "I shall see you *when you come*."

In the first sentence the proposition *who studies* performs the office of a noun, being the object of the transitive verb *know*; in the second

sentence *who studies* performs the office of an adjective, being equivalent to *studious*; in the third sentence *that you have come* performs the office of an adjunct, being equivalent to the adjunct *at your coming*; in the fourth sentence *when you come* performs the office of an adverb, denoting the time.

Propositions employed as nouns, adjectives, adjuncts, or adverbs (noun-propositions, adjective-propositions, adjunct-propositions, adverb-propositions) have the general name of *subordinate propositions*; while those containing the modified words are called *principal propositions*.

The same word may be modified by two or more propositions; as, "I know *who studies* and *who is idle*."

A subordinate proposition may have some part of it modified by another proposition; as, "I am surprised that you have come *when the season is so far advanced*."

A COMPOUND SENTENCE is a sentence formed of two or more sentences, whether simple or complex, connected by coördinative conjunctions; as, "Art is long, *and* time is fleeting;" "The wicked flee when no man pursueth; *but* the righteous are as bold as a lion."

Remark.—To form a compound sentence there must be a conjunction expressed or clearly implied; mere connection of thought is not sufficient. The two following lines are closely connected in thought, but not in syntax:

"Who lives to nature rarely can be poor;
Who lives to fancy never can be rich."

NOUN-PROPOSITIONS.

A proposition may perform the office of a noun—

1. As subject of a verb; as, "*That he will succeed* is evident;" "*How he succeeded* is a mystery."

2. As object of a transitive verb; as, "I believe *that he will succeed*;" "I do not know *how he succeeded*;" "I believe *him to be honest*;" "I know *who wrote that letter*;" "I know *why he wrote the letter*;" "Tell me *whether you will go or stay*;" "He said, '*I will go*.'"

3. As predicate-nominative; as, "The general belief is *that he will succeed*."

4. As noun in apposition; as, "Remember the old saying, '*Know thyself*;' " "The story ran *that he could gage*."

5. As object of a preposition; as, "Much will depend on *who the commissioners are;*" "One word is too often profaned for *me to profane it;*" "There has been a controversy about *how it was done;*" "I have formed no opinion in regard to *who is guilty;*" "I have formed no opinion as (in regard) to *who is guilty.*"

ADJECTIVE-PROPOSITIONS.

A proposition may perform the office of an adjective—

1. When it contains a relative pronoun; as, "The girl *who is always laughing* shows want of sense;" "That undiscovered country *from whose bourn no traveler returns;*" "I have formed no opinion in regard to *what you assert;*" "In the day *that thou eatest thereof* thou shalt surely die."

Remarks.—1. The word modified by the relative proposition *what you assert* is *thing* understood.

2. In the proposition *that thou eatest thereof*, modifying *day*, *that* (in which) is a relative pronoun and the object of a preposition understood. This construction is not uncommon. "What is the reason *that* (for which) you use me thus?"—*Shakespeare*. "From the day *that* (on which) the school was given up."—*Quarterly Review*. "The instant *that* (at which) he quitted the use or occupation of it another might seize it."—*Blackstone*. "Each stepping where his comrade stood the instant *that* (at which) he fell."—*Scott*. "She died the hour *that* (in which) I was born."—*Coleridge*. "At the same time *that* (at which) it occasioned uncertainty in the sense."—*Hume*. "This night's the time *that* (in which) I should do what I abhor to name."—*Shak*.

"About the time *that* (at which) the declining sun
Shall his broad orbit o'er yon hills suspend
Expect us to return."—*Home*.

"It is the first time *that* (at which) ever I heard breaking of ribs was sport for ladies."—*Shakespeare*. "The time was *that* (at which) I hated thee."—*Shakespeare*. "About the time *that* (at which) the estafette made his appearance."—*Irving*. "The moment *that* (at which) his face I see."—*Coleridge*. "After the time *that* (at which) my uncle Toby and Trim decamped."—*Sterne*.

3. The relative is sometimes understood; as, "This is the man [whom] *we met.*"

4. There is a construction in which the antecedent is placed after a preposition logically connected with the relative; as, "It is to this place that the gulls resort." This is not equivalent to "That the gulls resort is to this place" [see p. 161], but to "It is this place that the gulls resort to;" "It is this place to which the gulls resort;" "This [place] is the place to which the gulls resort." This construction, though, it is believed, not before noticed by any English grammarian, is quite common. It is somewhat similar to one form of what Greek grammarians call *attraction*; the antecedent, instead of being put in the nominative case, is attracted to the case of the relative.

This form is irregular and in analysis must be changed. Thus, "It (the place) to which the gulls resort is this place."

Some additional examples are here given: "It is from me that he has fled." (It is I that he has fled from; It [the person] that he has fled from is I.) "It was by Cæsar that he was defeated." "It is in these formidable mansions that myriads of sea-fowl are forever seen sporting."—*Goldsmith*. "It was not to passive principles in our ancestors that we owe the honor of appearing before a sovereign."—*Burke*.

"It was by him that money was coined."—*Macaulay*. "It is from the terror of these spectres that our people have fled."—*Beckford*. This may be equivalent either to "That our people have fled is from (caused by) the terror of these spectres," or to "It is the terror of these spectres from which our people have fled." From this the difference in meaning between the two constructions may be seen.

"It is to this last new feature of the game-laws to which we intend to confine our notice."—*Sydney Smith*. Here the writer confounds two different constructions. He ends the sentence as if he had not used *to* in the first part.

5. The antecedent is sometimes attracted from its own proposition to that of the relative, the relative being joined with it as an adjective; as, "He marched with what forces he had;" that is, "He marched with the forces which he had." To the latter form such sentences must be changed in analysis.

This is similar to what some Greek grammarians call *incorporation*, the antecedent being in a manner incorporated with the relative.

2. When it contains an adverb equivalent to an adjunct formed with a relative pronoun; as, "She visited the place *where* (in which) *she was once so happy*;" "Tell me the reason *why* (for which) *thou wilt marry*;" "You take my life when you do take the means *whereby* (by which) *I live*."

ADJUNCT-PROPOSITIONS.

A proposition may perform the office of an adjunct—

1. When it denotes the cause or reason; as, "We should love him *because* (by the cause, for the reason) *he first loved us*;" "Since (for the reason) *he first loved us*, we should love him;" "As (for the reason) *you ask for mercy*, you should show mercy."

2. When it denotes the purpose, object, or result; as, "I eat *that* (for that) *I may live*;" "He labors in order [to] *that he may obtain bread*;" "I eat lest (for fear) *I may die*;" "He speaks loud [for] *that every one may hear him*."

3. When it expresses a condition or supposition; as, "I will go, *if* (on the condition) *you will go with me*;" "If *you will go with me*, I will go;" "He will go *unless* [without] *he should change his mind*;" "If (on the supposition) *he were alive*, he would be a rich man;" "He will be elected, *whether* (on either supposition) *you vote for him* or [*you do*] *not [vote for him]*."

4. When it expresses a concession or admission; as, "I expect to succeed, *though* (with the concession) *the difficulties are great*."

5. When it is the complement of the idea expressed by some one of certain nouns, adjectives, and verbs, which take adjuncts; as, "This furnishes evidence [of] *that you are guilty* (of your guilt);" "He has no assurance [of] *that you will come* (of your coming);" "He is conscious [of] *that he has done wrong* (of having done wrong);" "She was ignorant [of] *that he was defeated* (of his defeat);" "The general is ashamed [of] *that he acted so hastily* (of having acted so hastily);"

"I am anxious [for] *that he should succeed* (for his success);" "He is grateful [for] *that he has been relieved*;" "I warn you [of] *that you will not have another opportunity*;" "I will wager a dinner [on] *that Mary will venture there now*;" "Fret not thyself [for] *that a poor villager inspires my strains*."

ADVERB-PROPOSITIONS.

A proposition may perform the office of an adverb—

1. When it denotes time; as, "The sun was rising *when* (at the time at which) *I commenced my journey*;" "I will stay *while* you are gone;" "He trembled *as* (at the time at which) *he spoke*;" "I have not seen him *since* he arrived."

2. When it denotes place; as, "Stay *where* (in the place in which) *I have placed you*;" "She is happy *wherever* (in every place in which) *she is*."

3. When it denotes manner; as, "He died *as* (in the manner in which) *he had lived*;" "He thought *as a sage* [thinks]."

4. When it denotes degree; as, "She is *as* (in the same degree) *good as* (in which) *he is*;" "That is so (in that degree) disagreeable *that** (in which) *I can not endure it*;" "The ground is so (in that degree) dry *that* (in which) *the grass is withered*;" "He is as studious *as his brother* [is studious];" "He is more studious *than* (to a degree above that in which) *his brother* [is studious]."

Remark.—It will be observed that those propositions which we have, for the sake of convenience, called adverb-propositions really consist of adjuncts and adjective-propositions. Thus, in the sentence, "The sun was rising when I commenced my journey," *when* is equivalent to *at the time at which*, the noun *time* being modified by the adjective-proposition, *at which I commenced my journey*. Such propositions might be called adjunct-adjective propositions.

ELLIPTICAL PROPOSITIONS.

ELLIPSIS is the omission of some word or words belonging to the grammatical construction but not necessary for conveying the idea.

EXAMPLES OF ELLIPSIS.

Deliver [thou] us from evil. Go [you] in peace. I will wait for you at Mr. Smith's [house]. I will take this book, and you may take that [book]. He took the shortest [way], not the longest way. Let each [person] take his own course. Behold the ghastly band, each [having] a torch in his hand. Thee, [being] then a boy, within my arms I laid. When Adam thus [spoke] to Eve. This comes after

*In such sentences *that* is an adverb, or a relative pronoun with a preposition understood.

that, instead of [coming] before it. He has not yet decided, except [deciding] in one case (deciding in one case being excepted).

What [would happen] if the foot aspired to be the head? He looks as [he would look] if he were not well. If [it is] possible, I will assist you. The next time [at which] I see you. He will have his own way, [be it] right or wrong. [Be thou] whatever thou art, I do not fear thee.* [Be he] however cunning he may be, he can not escape. Do [she] what she will, she is applauded. [Do she] whatever she does, she is applauded.

The cathedral [which is] there was built several hundred years ago. The rabbit [which was] in the tree was caught. As [it happens] when a bird each fond endearment tries. Why [should we] grieve that time flies? Will you go or [will you] not [go]? What [does it matter] though the spicy breezes blow soft o'er Ceylon's isle? Thy tragic muse gives smiles, thy comic [muse gives] sleep. He can not succeed; he will, however [this may be],† try. [Let it have been] however it was, it did him no good. Go [he] who will [go], I will stay.

I shall consider his censures so far only as [it, or the matter] concerns my friend's conduct. With a few of the best English writers he was intimate, particularly [he was intimate] with Shakespeare and Milton. There might be too much pride in the son, as [there was too much pride] in the father. A sickness long as well as [it was] severe had enfeebled him. He went as far as Richmond [is far]. John went as well (truly) as James [went]. [Being] avaricious as he is, that man will never give money for this purpose. I have nothing to say as (in regard) to that matter.

But [things being] even so, he could not refrain. He has not done it as [things are] yet. By the bye [I will remark], Miss More is an author of considerable merit. [To say all] in a word, he must give up all his aims in life for it. Statesmen, as [they are] distinguished from mere politicians, are entitled to great respect. I assume it [to be] as a fact [is]. You wish to escape; I will not permit you though [this is so.] All this while the soil and pasture of the earth remained still in common as [they had been] before, except perhaps [they did not remain in common] in the neighborhood of towns.

He heaped abuse upon her, and [he did] that too when she had no protector. [It is] not that all are equally susceptible. She has more reason to value herself upon the conquest of an old man who has never

*Chaucer's landlord, after asking the priest whether he was a "vicary" or a "personne," goes on to say, "Be what thou be, ne breke thou not our play"="Be thou whatever thou art, break not our play."

† Be this, or let this be however it may be.

seen her than [she has much reason to value herself upon the conquest] of any young man who has [seen her]. So far [ought we to be] from desponding, we ought to be sanguine. But [let us come] to the point. He will, [there is] no doubt, answer you. After these reflections on modesty as [it is]* a virtue I must observe that there is a vicious modesty. His reputation as [he is] an author is very great. He did not [do] so much as [to] weep [is much].

This should not create a prejudice against the Jews as [they are] such. He can not [do any thing] but (be out) [to] conquer. You can [not] but [to] try.† [Being the] sluggard that he is, he wastes his days in sleep. I tell thee what [it is], corporal, I could tear her. The year before he had so used the matter that [with] what [he had effected] by force, [with] what [he had effected] by policy, he had taken thirty small castles.‡ An aptitude for painting trees and cattle, or gondolas and buildings, or what [I mention] not (other things which I do not enumerate).

He is as tall as James [is tall]. He is taller than James [is tall]. He is as wise as [he is] learned. He is more wise than [he is] learned. The sun is larger than the earth [is large]. He does nothing who endeavors to do more than [that which] is allowed to humanity [is much]. My punishment is greater than [that which] I can bear [is great]. Pears are better than apples [are good]. I have more than [that which] I know what to do with [is much].‡ You are more

* Steele expresses the words in brackets: "After these reflections on modesty as it is a virtue," etc.

† That is, You can not do any thing be out to try. It is by the omission of *not* that *but* has come to be used in the sense of the adverb *only*. "He hath *not* grieved me *but* in part."—*English Bible*.

‡ "In part; partly;—with a following preposition, especially *with*, and with repetition."—*Webster's Dictionary*. But *what* is not always repeated; thus, "In short, *what* with pride, prejudice, and knavery, poor Peter was grown distracted."—*Swift*. "*What* with gas and new police, steam and one cause or other, they have become what one might call slow explosions."—*Hood*. *What* with the wheels of a cart, the tramp of a horse, the voice of a man, the tearing in and out of an excited dog, and the surprising and mysterious appearance of a baby."—*Dickens*. *What* in this idiom seems to refer merely to the *effect* produced by means of what the following nouns denote. When *with* is used it is used like *by*, to denote the instrument, means, cause.

§ "He does nothing who endeavors to do more than [what] is allowed to humanity;" "My punishment is greater than [what] I can bear."—*Brown's Grammar of Grammars*. "Pears are better than apples [are]."—*Kerl's Treatise on the English Language*. It is not sufficient to supply merely the verb. When we say, "Pears are as good as apples," or "Pears are better than apples," we make a comparison, not between the *goodness* of the pears and the *existence* of the apples, but between the *goodness* of the pears and the *goodness* of the apples, and the adjective *good* is of course implied after *as* or *than*. "He would sooner go than [he would soon] stay." "He would rather go [than he would rather] stay." (See p. 150.) As *rather* is almost

unhappy than [you would be unhappy] if you had lost your eyes. In that battle he did not lose more than fifty men (more men than fifty [are many]). That is more easily imagined than [it is easily] described. I saw a being of [dignity] greater than human dignity [is great].

SUBSTITUTES AND TRANSFORMATIONS.

A noun and a participle (nominative absolute) may be employed instead of a dependent proposition; as, "*Virtue being lost*, all is lost" = "When virtue is lost all is lost."

A gerund may take the place of a finite verb, the subject of the finite verb being put in the possessive case before the gerund; as, "I am not sure of *his having paid* the debt" = "I am not sure that he has paid the debt."

Instead of the nominative with a finite verb the objective with an infinitive may sometimes be used; as, "I believe *him to be* honest" = "I believe that he is honest." "I heard *him speak*" = "I heard him as he spoke." (For another view of "I heard him speak" see p. 228.)

The action, instead of being *asserted*, is sometimes merely *named*, an infinitive being employed for a finite verb; as, "*To confess* the truth, I was in fault" = "That I may confess the truth, [I must say] I was in fault;" "He knows when *to be* silent" = "He knows when he should be silent;" "This is a subject on which *to show* your powers" = "This is a subject on which you may show your powers;" "The difficulties were so great as *to deter* him" = "The difficulties were so great that they deterred him;" "I requested him *to attend*" = "I requested him that he would attend;" "He was commanded *to go*" = "He was commanded that he should go."

Remark.—The preceding passages are not elliptical; but the verb is employed in an unlimited form, like the Latin "historical infinitive" occurring in such passages as *hostes tela conicere*, the enemy threw (to throw) their javelins. The Latin infinitive in such passages does not, as some say, depend on *cœpit* or *cœperunt* understood; but the verb is employed in its unlimited form, the context being considered sufficient to point out the limitations.

The imperative mood is often employed to express conditions, suppositions, etc.; as, "Let it be ever so humble, there is no place like home;" "Be it ever so humble, there is no place like home" = "Though

obsolete, the equivalent *soon* may be put in its place. "He seeks other things than these." As the comparative *other* has no positive, we must in analysis employ some equivalent word. If *these* refers to something bad, low, etc., *other* is equivalent to *better*, *higher*, etc.; if *these* refers to things good, high, etc., *other* is equivalent to *worse*, *lower*, etc., "He seeks things higher than these are high."

it may be ever so humble, there is no place like home." "There is no place like home, [be it] however humble it may be."

"Let sage or cynic prattle as he will,
These hours, and these alone, repay life's years of ill."—*Byron*.

The subject is sometimes placed before a verb to which it does not logically belong, what is declared of the object being in reality expressed by the infinitive following; as, "The man is said to be honest"="It is said that the man is honest."

Remark.—Here it is not *the man* that is said; what is said is *that the man is honest*. "The boy is believed to have stolen it" does not mean that *the boy* is believed, but *that the boy has stolen it* is believed.

Some part of the verb *do* is sometimes omitted before *than*, and the infinitive following changed in form and employed instead of the omitted part of *do*; as, "He has more than *atoned* for his fault"="He has *done* more than [to] atone for his fault [is much]." Here a comparison is made between what he has done and what to atone for his fault amounts to, and the infinitive *atone* is transformed to a participle, which is employed instead of the omitted participle *done*. "He more than *atones* for his fault"="He *does* more than atone for his fault."

A noun in the objective case after the adverb *like* and some other words is sometimes equivalent to a proposition; as, "He walks *like a duck*"="He walks as a duck walks."

"This is the forest primeval; but where are the hearts that beneath it
Leaped *like the roe* when he hears in the woodland the voice of the
huntsman?"—*Longfellow*.

When in this passage is a conjunctive adverb, and it should modify two verbs. *Leaped* is one of the verbs; the other is *leaps*, implied in *like the roe*=*as the roe leaps*.

An interjection is sometimes employed in the sense of a whole proposition; as, "O that those lips had language!"—*Cowper*. (See p. 156: *Rem.* 4.)

For such transformed propositions as "It is to this place that gulls resort" (*attraction*), see p. 171, *Rem.* 4.

For such transformed propositions as "He marched with what forces he had" (*incorporation*), see p. 172, *Rem.* 5.

EXERCISES IN ANALYSIS.

Directions.—In analyzing a passage take, without regard to the punctuation, as much as makes complete sense. This is a complete sentence (unless something is added to form a compound sentence).

Point out the logical subject and the logical predicate.

Point out the grammatical subject; then its modifiers, if it is modified.

If the words which modify the grammatical subject are themselves modified, point out the modifiers; then the modifiers of those modifiers, etc.

Point out the grammatical predicate; then its modifiers, if it is modified.

If the words which modify the grammatical predicate are themselves modified, point out the modifiers; then the modifiers of those modifiers, etc.

Analyze the subordinate propositions of the logical subject and the logical predicate.

SIMPLE SENTENCES.

1. Analyze the following sentences:

“A night of storm followed a day of sunshine.”

Logical subject, *a night of storm*; logical predicate, *followed a day of sunshine*.

Grammatical subject, *night*, modified by the adjective *a* and the adjunct *of storm*.

Grammatical predicate, *followed*, modified by the objective *day*, *day* being modified by the adjective *a* and the adjunct *of sunshine*.

“Now fades the glimmering landscape on the sight.”

Logical subject, *the glimmering landscape*; logical predicate, *now fades on the sight*.

Grammatical subject, *landscape*, modified by the adjectives *the* and *glimmering*.*

Grammatical predicate, *fades*, modified by the adverb *now* and the adjunct *on the sight*, *sight* being modified by the adjective *the*.

The following arrangement presents to the eye the relation of the words to each other. A perpendicular line shows that the word before it is modified by what immediately follows it. The grammatical subject and grammatical predicate are distinguished by lines drawn under them.

<u>Night</u>	a	of storm		<u>Landscape</u>	the	glimmering
<u>followed</u>	day	a	of sunshine.		now	on the sight.

“The curfew tolls the knell of parting day.”

Logical subject, *the curfew*; logical predicate, *tolls the knell of parting day*.

Grammatical subject, *curfew*, modified by the adjective *the*.

Grammatical predicate, *tolls*, modified by the objective *knell*; *knell* is modified by the adjective *the* and the adjunct *of parting day*.

*The adjective *the* really modifies the complex expression *glimmering landscape*; but it is not necessary to make the young pupil attend to such distinctions. The relation of the words may be represented in a diagram thus, $\overbrace{\text{landscape} \mid \text{glimmering}} \mid \text{the}$; which shows that *landscape* is first modified by *glimmering*, and then *glimmering landscape* is modified by *the*. “All bad books are pernicious” $\overbrace{\text{Books} \mid \text{bad}} \mid \text{all are pernicious}$.

"A contented mind is a continual feast."

Logical subject, *a contented mind*; logical predicate, *is a continual feast*.

Grammatical subject, *mind*, modified by the adjectives *a* and *contented*.

Grammatical predicate, *is*, modified by the predicate-nominative *feast*; *feast* is modified by the adjectives *a* and *continual*.

Curfew | the

tolls | knell | ^{the}
| of parting day.

Mind | ^a
| contented

is | feast | ^a
| continual

"That boy is intelligent and modest."

Logical subject, *that boy*; logical predicate, *is intelligent and modest*.

Grammatical subject, *boy*, modified by the adjective *that*.

Grammatical predicate, *is*, modified by the predicate-adjectives *intelligent* and *modest*.

"Aristides was called just by the Athenians."

Logical subject, *Aristides*; logical predicate, *was called just by the Athenians*.

Grammatical subject, *Aristides*; grammatical predicate, *was called*, modified by the predicate-adjective *just* and the adjunct *by the Athenians*.

Boy | that
| intelligent
is | ^{AND}
| modest.

Aristides
was called | just
| by the Athenians.

"Pestilence and famine followed the war."

Logical subject, *pestilence and famine*; logical predicate, *followed the war*.

The compound subject consists of the two simple subjects, *pestilence* and *famine*, which are not modified.

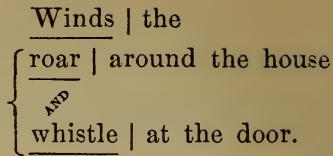
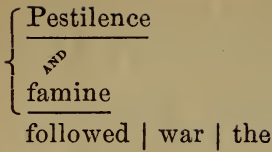
Grammatical predicate, *followed*, modified by the objective *war*; *war* is modified by the adjective *the*.

"The winds roar around the house and whistle at the door."

Logical subject, *the winds*; logical predicate, *roar around the house and whistle at the door*.

Grammatical subject, *winds*, modified by the adjective *the*.

The compound predicate consists of the two simple predicates, *roar around the house* and *whistle at the door*. *Roar* is modified by the adjunct *around the house*, and *whistle* is modified by the adjunct *at the door*.

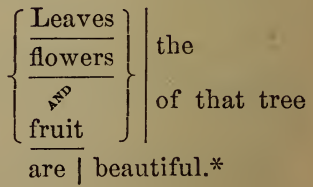
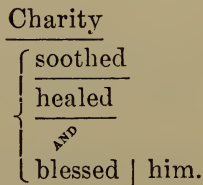
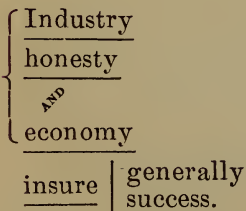
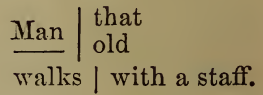
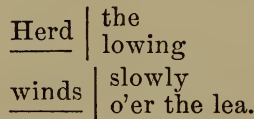
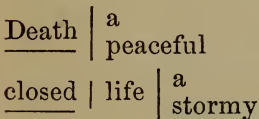
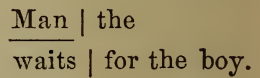
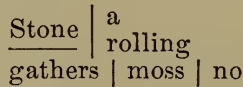
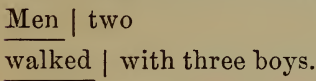


A night of storm followed a day of sunshine. Now fades the glimmering landscape on the sight. The curfew tolls the knell of parting day. A contented mind is a continual feast. That boy is intelligent and modest. Pestilence and famine followed the war. The winds roar around the house and whistle at the door. Wealth often produces misery. Evil communications corrupt good manners. Empty vessels make the greatest sound. A guilty conscience needs no accuser. A good cause makes a strong arm. The owner of that estate is a fortunate man. Idleness is the parent of many vices. Thus passes the glory of the world. Procrastination is the thief of time.

Time and tide wait for no man. The devils believe and tremble. Alexander and Cæsar were great conquerors. Demosthenes and Cicero were celebrated orators. Beasts and birds have gone to rest. The princes of that day flourished and faded. The time for action came and passed. The rain fell on the grass and restored its freshness. Exercise and temperance strengthen the constitution. The spirit of religion and the spirit of chivalry concurred to exalt his dignity.

2. Arrange all the preceding sentences after the manner of the diagrams.

3. Point out the subject and predicate and the modifications, as they are presented in the following diagrams:



*The brace after *leaves*, *flowers*, and *fruit* is to show that they are all modified by *the* and *of that tree*.

$\left\{ \begin{array}{l} \text{Andrew} \\ \text{AND} \\ \text{Thomas} \end{array} \right.$ <u>went</u> | to town.	$\left\{ \begin{array}{l} \text{Lucinda} \\ \text{AND} \\ \text{Clara} \end{array} \right.$ <u>have learned</u> | to read.	$\left. \begin{array}{l} \text{She} \\ \text{sat} | \text{under the tree} \\ \text{AND} \\ \text{read} | \text{book} | \text{the} \end{array} \right\}$
---	---	---

COMPLEX SENTENCES.

Analyze the following sentences:

“That the soul is immortal is believed by all nations.”

Logical subject, *that the soul is immortal*; logical predicate, *is believed by all nations*.

Grammatical subject, the noun-proposition *that the soul is immortal*.

Grammatical predicate, *is believed*, modified by the adjunct *by all nations*.

Logical subject of the noun-proposition, *the soul*; logical predicate, *is immortal*.

Grammatical subject, *soul*, modified by the adjective *the*.

Grammatical predicate, *is*, modified by the predicate-adjective *immortal*.

“I know who wrote that letter.”

Logical subject, *I*; logical predicate, *know who wrote that letter*.

Grammatical subject, *I*.

Grammatical predicate, *know*, modified by its object, the noun-proposition *who wrote that letter*.

Logical subject of the noun-proposition, *who*; logical predicate, *wrote that letter*.

Grammatical subject, *who*; grammatical predicate, *wrote*, modified by the objective *letter*, which is modified by the adjective *that*.

$\left\{ \begin{array}{l} \text{That} \\ \text{soul} | \text{the} \\ \text{is} | \text{immortal} \end{array} \right.$ <u>is believed</u> | by all nations.	$\begin{array}{c} \text{I} \\ \text{---} \\ \text{know} \end{array}$	$\left\{ \begin{array}{l} \text{who} \\ \text{wrote} | \text{letter} | \text{that} \end{array} \right.$
---	--	---

“The boy who studies will learn.”

Logical subject, *the boy who studies*; logical predicate, *will learn*.

Grammatical subject, *boy*, modified by the adjective *the* and the adjective-proposition *who studies*.

Logical and grammatical subject of the adjective-proposition, *who*; logical and grammatical predicate, *studies*.

“The lady that you met has gone to Nashville.”

Logical subject, *the lady that you met*; logical predicate, *has gone to Nashville*.

Grammatical subject, *lady*, modified by the adjective *the* and the adjective-proposition *that you met*.

Logical subject of the adjective-proposition, *you*; logical predicate, *met that*.

Grammatical subject, *you*; grammatical predicate, *met*, modified by the objective *that*.

<u>Boy</u>	the
	{ <u>who</u>
	{ <u>studies</u>
<u>will learn.</u>	

<u>Lady</u>	the
	{ <u>you</u>
	{ <u>met</u> | that
<u>has gone</u>	| to Nashville.

“He is ashamed that he acted so hastily.”

Logical subject, *he*; logical predicate, *is ashamed that he acted so hastily*.

Grammatical subject, *he*; grammatical predicate, *is*, modified by the adjective *ashamed*; *ashamed* is modified by the adjunct-proposition *that he acted so hastily*.

Logical subject of the adjunct-proposition, *he*; logical predicate, *acted so hastily*. Grammatical subject, *he*; grammatical predicate, *acted*, modified by the adverb *hastily*, and *hastily* by the adverb *so*.

Remark.—When there is only one proposition one line is sufficient to mark the grammatical subject and the grammatical predicate. If there is a subordinate proposition, the grammatical subject and grammatical predicate in the principal proposition should have two lines and in the subordinate proposition one line. If the subordinate proposition contains a modifying proposition, the principal proposition should have three lines, the proposition modifying it should have two, and the proposition modifying that should have one. Thus the number of lines will show the relative rank of the propositions.

“I will tell you the secret when I see you.”

Logical subject, *I*; logical predicate, *will tell you the secret when I see you*.

Grammatical subject, *I*; grammatical predicate, *will tell*, modified by the adjunct [*to*] *you*, the objective *secret*, and the adverb-proposition *when I see you*. *Secret* is modified by the adjective *the*.

Logical subject of the adverb-proposition, *I*; logical predicate, *see you when*; grammatical subject, *I*; grammatical predicate, *see*, modified by the objective *you* and the adverb *when*.

He
will defeat | [him] | whoever
opposes | him.

He | { who
made | world | the
preserves } it
AND
governs } now.

Dog | a
{ lay | in a manger
AND
prevented | by { snarling } his
AND
snapping }
oxen | the
from eating | hay | the
{ that
had been put } there
for them.

Franklin | { who
became | afterward
statesman } a
AND
philosopher } distinguished

learned | { (when)
he
was | boy | a
when
trade | his
in the printing-office | of his brother | { who | printer | a
was | in Boston.

[Malt] | this
is | malt | the
that
lay | in the house | Jack
built | that

Emptiness | the
of human enjoyment
is | such | { that
we
are | always
dissatisfied | with the present.

Man | the
 { patriotism | whose
 { would | not | force
 { gain | on the plain | of Marathon,
 &
 { piety | whose
 { would | not | warm
 { grow | among the ruins | of Iona,
is | to be envied | little

COMPOUND SENTENCES.

Analyze the following sentences :

“Life is short, and art is long.”

Compound sentence, the two propositions being connected by the coördinative conjunction *and*. The propositions to be analyzed in the usual way.

“Tell me with whom you associate, and I will tell you what you are.”

Compound sentence, the two complex propositions being connected by the coördinative conjunction *and*.

<p><u>Life</u> is | short AND <u>art</u> is | long.</p>	<p>[<u>You</u>] tell | [to] me { <u>you</u> associate | with whom</p>	<p><u>We</u> loved | them AND <u>they</u> loved | us.</p>
	<p><u>I</u> <u>will tell</u> | [to] you { <u>you</u> <u>are</u> | what</p>	

Life is short, and art is long. Tell me with whom you associate, and I will tell you what you are. We loved them, and they loved us.

Now setting Phœbus shone serenely bright,
 And fleecy clouds were streaked with purple light.

Martha went out, but Mary remained in the house. Patience is a bitter seed, but it yields rich fruit. The bells ceased to toll, and the streets became silent.

The smoother the surface, the deeper the water.—The water is deeper in the degree (the) in which (the) the surface is smoother.

The deeper the well, the cooler the water.—The water is cooler in the degree (the) in which (the) the well is deeper.

Last noon beheld them full of lusty life,
 Last evè in beauty's circle proudly gay,
 The midnight brought the signal-sound of strife,
 The morn the marshaling in arms, the day
 Battle's magnificently stern array.—*Byron.*

Remark.—In this passage there are five simple sentences, the verbs being understood in three.

In Islington there was a man
 Of whom the world might say
 That still a godly race he ran
 Whene'er he went to pray.—*Goldsmith.*

Few and short were the prayers we said,
 And we spoke not a word of sorrow;
 But we steadfastly gazed on the face of the dead
 As we bitterly thought on the morrow.—*Wolfe.*

When twilight dews are falling fast
 Upon the rosy sea
 I watch the star whose beam so oft
 Has lighted me to thee.—*Moore.*

Because (by cause) of these things cometh the wrath of God.
 He was treated in a style according to his deserts.

Remark.—*According* is a participle belonging to *style*. (See page 135, etc.)

Respecting his conduct there is but one opinion.

Remark.—*Respecting* is a participle belonging to *opinion*.

The consideration of the Queen's message touching the marriage of the Duke of Edinburgh was resumed.

A mortal disease was on the vitals of Rome before Cæsar passed the Rubicon.

Remark.—If *before* is regarded as a conjunctive adverb = before the time at which, this is a complex sentence; but it is better to regard it as a preposition having for its object the noun-proposition, *Cæsar passed the Rubicon*. *Was* is modified by the adjunct *before Cæsar passed the Rubicon*.

<u>Disease</u>	a	mortal
<u>was</u>	on the vitals | of Rome	
	before {	Cæsar
	}	<u>passed</u> | Rubicon | the

QUESTIONS FOR REVIEW.

Of what does syntax treat? What is a sentence? What is a proposition? What does the subject denote? The predicate? What does the logical subject denote? The logical predicate? What is the grammatical subject? The grammatical predicate? When is the logical subject the same as the grammatical subject? When is the logical predicate the same as the grammatical predicate? What may the grammatical subject be? How is *it* often used? How is *there* often used? What is a simple subject? A simple predicate? A compound subject? A compound predicate? What is a declarative sentence? An interrogative sentence? An imperative sentence? An exclamatory sentence? When is a word said to modify another? What is the first way in which a noun may be modified? The second? The third? The fourth? The fifth? The sixth? What is the first way in which a verb may be modified? The second? The third? The fourth? The fifth? The sixth? The seventh? What is the first way in which an adjective may be modified? The second? The third? The fourth? What is the first way in which an adverb may be modified? The second? How may an adjunct be modified? What is a simple sentence? A complex sentence? What are subordinate propositions? Principal propositions? What is a compound sentence? What is the first way in which a proposition may perform the office of a noun? The second? The third? The fourth? The fifth? What is the first case in which a proposition performs the office of an adjunct? The second? The third? The fourth? The fifth? What is the first case in which a proposition performs the office of an adverb? The second? The third? The fourth? What is ellipsis? Explain the construction in "Virtue being lost, all is lost." In "I am not sure of his having paid the debt." In "I believe him to be honest." In "To confess the truth, I was in fault." In "Be it ever so humble, there is no place like home." In "The man is said to be honest." In "He has more than atoned for his fault." In "He walks like a duck." In "O that those lips had language!"

RULES OF SYNTAX.

RULE I.

The subject of a finite verb must be in the nominative case; as, "He is honest."

Remarks.—1. The subject of a verb in the infinitive mood is in the objective case; as, "I believe *him* to be honest."

2. An infinitive, a gerund, or a proposition may be the subject of a verb. (See page 161.)

3. When the verb is in the imperative mood, second person, the subject is generally omitted. (See page 164, last paragraph.)

4. When the subject is a relative pronoun it is sometimes omitted; as, "'T is the sunset of life gives me mystical lore."—*Campbell*. "'T is distance lends enchantment to the view."—*Id.* Except in such poetical forms, it is inelegant to omit the subject; as, "The captain had several men in the ship died of the scurvy."

5. The verb is frequently omitted, particularly in answers to questions and after *as* and *than*; as, "Who has read this book? John [has read it];" "You read as well as he [reads];" "The smoother the surface [is], the deeper the water [is]."

6. In *but* with the nominative the verb is disguised by contraction; as, "All perished (be out) he." (See Remark 14, p. 139.)

By regarding *but* as never any thing but a preposition or conjunction some have been led to condemn such expressions as "Every one can master a grief but (be out)

he that has it."—*Shakespeare*.* "Let none touch it but they who are clean." This is condemned by Gould Brown because he regards *but* as a conjunction "connecting like cases;" but the nominative *they* is correct.

7. The subject generally precedes the verb; but it is sometimes placed after the verb or the auxiliary; as, "Will *he* go?" "Go *thou*;" "Knowest *thou* the land?" "Were *he* good, he would be happy;" "Here am *I*;" "Great is *Diana*;" "There is *he* that deceived us;" "Ye shall not eat of it, neither shall *ye* touch it;" "Said *he*;" "Began the reverend *sage*;" "Him followed his next *mate*."

8. Nominatives that should have verbs are sometimes improperly left without them; as, "These evils were caused by Catiline who, if he had been punished, the republic would not have been exposed to so great dangers." Here the nominative *who* is without a verb. The idea may be expressed thus: "These evils were caused by Catiline, the punishment of whom would have prevented the republic from being exposed to so great dangers." Or *who* may be omitted, the rest of the sentence remaining as it is: "These evils were caused by Catiline; if he had been punished," etc. "This man, though he has much knowledge, yet he keeps it all to himself," should be "Though this man has," etc.

9. It is in the use of the objective case of pronouns for the nominative that this rule is violated, the nominative and objective of other nouns being the same in form. This violation occurs chiefly after *as* and *than*; as, "The sun beholds not 'twixt the poles a childe so excellent as *him*."—*Rose's Ariosto*. "If they are more precocious than *us*, it is because they are more feminine than *us*."—*Reade's Savage Africa*.†

10. The objective *whom* in certain constructions is often carelessly used for the nominative *who*, sometimes even by good writers; as, "She was the servant, *whom* we found was a more truth-telling person than her mistress."—*Scott*. That is, *whom* was, the intervening words, *we found*, having nothing to do with the form of the pronoun.

If the infinitive *to be* had been used instead of *was*, *whom* would have been correct—"Whom we found to be," etc. (See Remark 1.)

11. The objective *whomsoever* is sometimes used instead of the nominative *whosoever*; as, "Threatening to shoot *whomsoever* dared to stop him."—*Scott*. The relative pronoun here should be in the nominative case, as it is the subject of the verb *dared*. The object of *to shoot* is the omitted antecedent.

12. In *methinks*, *me* is not the objective incorrectly used for the nominative, but the old dative—to me. *Thincan* in Anglo-Saxon means *to seem*, and *methinks*—it seems to me.

EXERCISES.

1. Point out the subjects and the verbs:

The gloomy night is gathering fast;
Loud roars the wild, inconstant blast.—*Burns*.

* "*But* being a preposition, it follows that such phrases as *none but he* are ungrammatical. A preposition must have the accusative case after it."—*Mason's English Grammar*, p. 89. *None but he* is as good English as Mr. Mason ever wrote even in his most grammatical mood.

† "*As*, in a few expressions, is rather used to connect words in the sense of apposition than as parts of distinct clauses; as, 'England can spare such men as him.'—*Brougham*. Not 'such men as he is,' but 'such men, including him,' or simply 'him.'"—*Kerl's Shorter Course in English Grammar*. "Such men as he is" is precisely what *Brougham* meant, and he would scarcely have accepted this explanation of his careless expression.

Burned Marmion's swarthy cheek like fire,
And shook his very frame for ire.—*Scott*.

2. Correct the errors:

“Them that seek knowledge will find it.”

Them is incorrect—it is employed as the subject of the verb *will find*, and it should be in the nominative case, *they*. “The subject of a finite verb,” etc.

Them that seek knowledge will find it. Him and me are of the same age. Her and me will be scolded. You are as old as her. Who has a knife? Me. He has more books than me. He was by nature less ready than her.—*A. Trollope*. He has dined here, and me with him.—*Jeffrey*. Her brother was two years younger than me.—*Dr. A. Carlyle*. How far less blessed am I than them.—*Mickle*. To such as him Mr. Vavasor was not averse to make known the secrets of his prison-house.—*A. Trollope*. I may prove myself as gallant a soldier as him whom she has preferred.—*Lever*. A much more numerous lot was there almost as soon as them.—*A. Trollope*.

[Remark 10.] She professed the greatest regard for the lady, whom, she assured us, was an angel.—*Scott*. She went on to name some of her acquaintance whom she knew would be there.—*Thomas Hughes*. The poor relations caught just the people whom they knew would like it.—*Dickens*. Whom I afterwards perceived was regarded as a legal authority.—*Lever*. He longed to get at L'Estrange, whom he supposed would be as wroth at this turn in the wheel of fortune as himself.—*Bulwer*. We rode to visit some emigrants whom we understood were there.—*Dr. A. Carlyle*. It is much easier to respect a man who has always had respect than to respect a man whom we know was last year no better than ourselves.—*Boswell*. This was a proof of the attachment of the Irish people to all whom they knew would protect them.—*Sir Jonah Barrington*.

[Remark 10, second paragraph.] Who I afterwards perceived to be regarded as a legal authority. We rode to visit some emigrants who we understood to be there. The lady who she declared to be an angel. He was associated with those who we knew to be villains. Some of her acquaintances who she knew to be there.

[Remark 11.] She always volunteered that information to whomsoever would receive it.—*Dickens*. Your Grace could in those days make fools of whomsoever approached you.—*Scott*.

[Remark 8.] Virtue, however it may be neglected for a time, men are so constituted as to respect genuine merit. The cabinet, though it be exquisitely wrought and very rich, yet it comes infinitely short in value of the jewel that is hid and laid up in it.—*Tillotson*.

RULE II.

A noun modifying an intransitive verb or a verb in the passive voice must be in the nominative case; as, "It is *I*;" "He was called *John*."

Remarks.—1. The modifying nominative is called the predicate-nominative.

2. In such peculiar constructions as "He was taught grammar" verbs in the passive voice are modified by objectives. (See Rule V, Remark 11.)

3. The rule for the predicate-nominative is generally given in some such form as this: "Intransitive and passive verbs take the same case after them as before them when both words refer to the same thing." But participles, gerunds, and infinitives in their ordinary use, though they have no subjects, are modified in exactly the same way as verbs that have subjects; as, "It is said to be *he*;" "I have no doubt of its being *he*." The rule therefore should be so expressed as to include these verbal forms.

4. When the infinitive has a subject in the objective the noun in the predicate is in the objective; as, "He took *her* to be *me*."

5. The verbs most frequently modified by a predicate-nominative are *be*, *become*, *continue*, *appear*, *look*, and the passive of the verbs *call*, *name*, *make*, *render*, *appoint*, *elect*, *constitute*, *esteem*, *reckon*, etc.

6. An infinitive, a gerund, or a proposition may be employed as predicate-nominative; as, "To know her is to love her;" "Seeing is believing;" "The truth is that he is dishonest."

7. The predicate-nominative is usually placed after the verb, but it is sometimes placed before the verb, particularly when it is or is modified by an interrogative or an indefinite pronoun; as, "Who is he?" "Tell me whose son he is;" "The dog it was that died;" "He is not the same man that he was."

8. "Several of our journals hazard conjectures as to whom this correspondent was." If the subject and predicate were in the usual order, the subordinate proposition would be, "This correspondent was whom." *Whom* should be *who*, a nominative modifying the intransitive verb *was*.

"That depends partly on whom the woman may be and partly on whom the man may be."—*A. Trollope*. "The woman may be *whom*;" "The man may be *whom*."

To use some other word instead of *whom* will help us to understand the construction of such sentences. "Whom do men say that I am?" "Do men say that I am *he*?"

9. The number and person of the predicate-nominative may be different from those of the subject; as, "Thou art *he*;" "Words are wind."

10. When the pronoun *it* is used before any part of the verb to be the predicate-nominative may be in either number and of any person or gender; as, "It was *I*;" "It is *he*;" "It was the dog that died;" "It is *men* that are coming."

In such sentences as the two last the adjective-proposition really modifies the subject—"It that died was the dog;" but the verb takes the person and number of the predicate-nominative, as if it were the predicate-nominative that is modified—"It that are coming is men."

11. The form of the verb is not affected by the predicate-nominative; whatever affects the form of the verb is regarded as the subject; as, "His pavilion *were* dark waters and thick clouds of the sky"—"Dark waters and thick clouds of the sky were his pavilion."

But such forms as "His pavilion were," etc., are harsh, and it is better to express the idea in a different way; as, "His pavilion was formed of dark waters," etc.

"The wages of sin is death." Here *wages* is used as singular, as it is in the following passage: "He that earneth wages earneth wages to put *it* in a bag with holes."—*English Bible*.

12. "We may extend the reasoning to the word *me*, and call it also a secondary or equivalent nominative; inasmuch as such phrases as *it is me*—*it is I* are common. Now to call such expressions incorrect is to assume the point. No one says that *c'est moi* is bad French, and that *c'est je* is good. *Caution*. Observe, however, that the expression *it is me*—*it is I* will not justify the use of *it is him*, *it is her*—*it is he*, *it is she*. *Me*, *ye*, *you* are what may be called *indifferent forms*, *i. e.*, nominative as much as accusative, and accusative as much as nominative. *Him* and *her*, on the other hand, are not indifferent. The *n* and *r* are respectively the signs of cases other than the nominative."—*Latham's Hand-book of the English Language*.

The first argument presented here is that *it is me* is common. *It is him* and *it is her* are equally as common, and the argument from *commonness* would justify the forms against which Dr. Latham cautions his readers.

The second argument is that *c'est moi* is good French. The same argument (?) would prove that *it are them* is good English. "Now to call such expressions incorrect is to assume the point. No one says that *ce sont eux* is bad French, and that *c'est ils* is good."

But the only valid argument in favor of any word or expression is that it is "common." No matter what may be the etymology of a word, no matter what may be the usage of other languages, it is the *commonness* that establishes the principle. The commonness, however, must be of the right kind, and commonness among illiterate or careless persons is not of the right kind. It is "common" in some parts of England to say, "It is good enough for *he*;" "The horses will not stand; hold *they*." It is not possible that Dr. Latham was so ignorant as to believe that the form *it is me* is "common" among good writers; for the mere tyro in literature knows better. A good writer may happen to use this form, just as a well-educated person may happen to say, "I *expect* he has gone;" but it is only in a moment of carelessness that he will do so. Dr. Latham's defense of *it is me* is simply an etymological freak, or an instance of what Mr. Marsh expressively calls "philological coxcombry."

Dean Alford in that pretentious work, "The Queen's English," regards Dr. Latham when maintaining the correctness of *it is me* as "a real grammarian;" but he seems to regard him as no better than one of the "grammarians of the smaller order" when he condemns *it is him*, *it is her*. The Dean also asserts the correctness of *thee* in Thomson's line, "The nations not so blest as *thee*."* He is followed by Mr. Bain, Professor of Logic in the University of Aberdeen, who defends the use of such expressions as "He is taller than *me*," by quoting from Shakespeare "No mightier than thyself or *me*." This is only an accidental slip of Shakespeare's. To give such a slip as a sample of Shakespeare's style is like giving a stumble as a sample of a man's walk. Shakespeare's *rule* is to use the nominative in all the forms mentioned above. Let us examine the play "Julius Cæsar," which contains the passage quoted, and see if he gives countenance to Latham and the improvers on Latham. "In awe of such a thing as *I* myself." "Endure the winter's cold as well as *he*." "Cæsar is more dangerous than *he*."

*If when conducting the service in the Cathedral of Canterbury Dean Alford had had the language amended in accordance with his principles (?), so as to read, "It is *him* that hath made us, and not *us* ourselves," he would have produced an effect. The actor who should say, "This is *me*, Hamlet the Dane," would be likely to hear the cry of "Murder!" in tones indicating great vigor of lungs and be forced to go behind the scenes to do his murder.

“That I am *he*.” “Is not that *he* that lies upon the ground?” “Is not that *he*?” “No, this was *he*.” The advocates of the objective forms have quoted from “King Lear” the Fool’s expression, “And yet I would not be *thee*, nuncle.” Let us see how much support the rest of the play gives to these objective forms. “Be as well neighbored, pitied, and relieved as *thou*.” “’T is *they* have put him on the old man’s death.” “It is both *he* and *she*.” “’T is *he*.” “’T was *he*.” “Alack! ’t is *he*.” “O! this is *he*.” Let us take another play at random, “As You Like It.” “Are as much bound to him as *I*” “I think of as many matters as *he*.” “Such a one as *she*.” “’T is *he*.” “Are you *he*?” “’T was *I*, but ’t is not *I*.” “For I am *he*.” “I’ll have no father, if you be not *he*.” “I’ll have no husband, if you be not *he*.” “Nor ne’er wed woman, if you be not *she*.” Look at a single act of another play, “Othello.” “’T is *he*.” “Signior Lodovico? *He*, sir.” “Even *he*, sir.” “*He*, *he*, ’t is *he*.” “As *I*.” “It was not *I*.” “’T was *I* that killed her.” “Ay, ’t was *he* that told me first.” “That’s *he* that was Othello.”

From Anglo-Saxon times down to the present* it is the nominative that has been used in such constructions, and it is as incorrect to use the objective as it would be to say in English, “John struck I,” or to say in Latin, “Cicero est oratorem.”

EXERCISES.

1. Point out the predicate-nominative in each of the following sentences:

She is a queen. She walks a queen. He is an orator. He is considered a poet. Procrastination is the thief of time.—*Young*. I am *he*. Are you the agent? That tree is an oak. Washington was elected President of the United States. He was elected consul. The child is father of the man.—*Wordsworth*. Thy word is truth. Stephen died a martyr. The fear of the Lord is the beginning of wisdom.—*English Bible*. I come no enemy.—*Milton*. His youngest child is a daughter. And he returned a friend who came a foe.—*Pope*. He reigned absolute monarch. He seems the best man for the place. It was the owl that shrieked. Some Scottish statesmen who were zealous for the king’s prerogative had been bred Presbyterians.—*Macaulay*. It is I that perceive, I that imagine, I that attend, I that compare, I that feel, I that will, I that am conscious.—*Sir William Hamilton*. Art thou that traitor angel? Art thou he who first broke peace in heaven?—*Milton*.

[Remark 3.] He was unwilling to be chairman. He was averse to being chairman. I wish to be your friend. He hopes to be elected governor. There was a certain man called Cornelius. Have you heard of his having been taken prisoner? There is no doubt of his being a statesman. To become a grammarian requires study. He is in danger of becoming a coxcomb. He must think of turning tutor again.—*Macaulay*. Being a prudent man, he would not take that course. I have some recollection of his father’s being a judge. To be the slave of passion is of all slavery the most wretched. I have no objection to his being umpire. He affects to be a lord.

* Among Milton’s “Classical Affectations” may be found the objective after *than*, because in Latin the ablative is used after the comparative.

[Remark 7.] Who art thou? Who am I? I will tell thee who I am. Who is he? Whose daughter is she? Tell me whose daughter she is. Whose house is that? She is not the same woman that she was. The woman it is that suffers. Night it must be ere Friedland's star will beam.—*Carlyle*. A man he was to all the country dear.—*Goldsmith*.

2. Correct the errors:

It was not me that broke the chair. It was not her; it was him. It is me that must read it. It was us that saw him fall. If I were him, I would not do that. It is me that he means. Is it him that has written this letter? It is them we are to hold accountable. So long as there was any body, no matter whom [it was], within reach of the sound of his voice.—*Wilkie Collins*. My conductor answered that it was him.

[Remark 3.] I am not sure of its being him. It is said to be him that did it. It is supposed to be her. Its being me must make no difference.

[Remark 4.] I took it to be she. Who do you take me to be? I believe it to be he. He had taken Oliver to be he.—*Dickens*. Who did you suppose it to be? I know it to be they.

RULE III.

A noun used independently or absolutely must be in the nominative case.

A noun is said to be used independently—

1. When in a direct address it stands without a verb; as, "*James*, did you see him?"

2. In mere exclamations; as, "O the *times!* O the *manners!*"

3. When the attention is called to an object before an affirmation is made respecting it; as, "*My friends*, where are they?"

Nouns used in any of these ways are said to be in the *nominative case independent*.

A noun is said to be used absolutely when that noun and a participle are used instead of a subordinate proposition; as, "Honor being lost, all is lost." "Honor being lost"="When honor is lost."

A noun used in this way is said to be in the *nominative case absolute*.

Remarks.—1. *Being* and *having been* are sometimes omitted; as,

"Her *wheel* at rest, the matron thrills no more
With treasured tales and legendary lore."—*Rogers*.

2. Some words of very general signification, such as *men*, *we*, *you*, *they*, are often omitted before the participle; as, "Every thing was comfortless and forlorn, [we]

excepting a crew of very hard-drinking ducks.”—*Irving*. “Ancient Germany, [we] excluding from its independent limits the provinces westward of the Rhine, extended itself over a third part of Europe.”—*Gibbon*. (See Remark 9, p. 137.)

The same construction may be seen in the following passages: “His conduct, *viewing* it in the most favorable light, was discreditable;” “*Regarding* the matter in this light, he seems to have been very badly treated;” “There were twenty men, *including* the officers;” “Her reading, *generally speaking*, was excellent;” “*Seeing* that he is so obstinate, let us leave him;” “*Considering* that he has had so little time, he has made great progress;” “*Granting* he had the right, he was very rash;” “*Admitting* his veracity, his testimony is not conclusive;” “*Allowing* the truth of this statement, is he to be released?”

3. Some words generally regarded as prepositions, conjunctions, or adverbs are really participles belonging to nouns in the nominative absolute; as, “*During* his life, he was persecuted;” “*Pending* the suit, he held the property;” “*Notwithstanding* his denial, I believe him guilty.” (See Remarks 10, 11, p. 137.) “None shall mistress be of it save I alone.”—*Shakespeare*. *I* is in the nominative absolute with *save*. (See Remark 13, pp. 138, 139, and “Recapitulation,” p. 40, and note.)

Ago is the participle *agone*, from which the sound of *n* has been dropped. “Three days *agone* I fell sick.”—*English Bible*. “He’s drunk, Sir Toby, an hour *agone*.”—*Shakespeare*. (See Remark 13, p. 147.) In these passages *days* and *hour* are in the nominative case absolute with the participle *agone*. “Ten years *ago* he was a prosperous man.” *Years* is in the nominative case absolute with the participle *ago*.

4. A noun-proposition may be used like a noun in the nominative absolute; as, “*That he is of age* being admitted;” “Admitted *that he is of age*.” The noun-proposition, *that he is of age*, is here regarded as a noun (a unit) in the nominative absolute with the participle. “Being *that I flow in grief*, the smallest twine may lead me.”—*Shakespeare*. The noun-proposition, *that I flow in grief*, is used as a noun in the nominative absolute with the participle *being*—*that I flow in grief being*. (See Remark 4, pp. 152, 153.)

The following are examples of the same construction: “*Granted* that he has the ability, yet he has not the energy;” “*Admitted* he could have written it, we wish to know whether he did write it;” “He had no advantage over his opponent, *except* that he was favored by the general;” “And so we will, *provided* that he win her;” “It has happened as I would have it, *save* that he comes not along with her;” “He will accept the office, *notwithstanding* he dislikes it.” Such sentences may be either with or without *that*.*

5. The objective should not be used for the nominative absolute. “I overthrown,” not “Me overthrown.”†

* To treat the participles in such sentences as what they *are*, participles, simplifies analysis and parsing; while to treat them as what they are *not*, conjunctions, often makes a disagreeable jumble. “And so we will, *provided* he win her.” Here *provided* is said to be a conjunction connecting the two propositions; but we may insert *that*, which also is said to be a conjunction, and what does *that* connect? “And so we will, *if that* he win her.”=“And so we will, *given* that he win her.” To regard *if* in such forms as *if that he win her* as a participle renders the construction simple and intelligible; while to regard *if* and *that* as conjunctions serves only to perplex. To regard *if* as the imperative makes the construction equally simple; the proposition following *if* being in that case the object of *if*. (See Remark 6, pp. 153, 154.)

† “Milton’s *me overthrown* is classic affectation.”—*March’s Anglo-Saxon Grammar*, p. 148. In the Anglo-Saxon language the dative is the case absolute; but Milton did not use the form *me overthrown* in imitation of the Anglo-Saxon dative, but in imitation of the Latin ablative absolute.

EXERCISES.

1. Point out the nouns in the nominative case independent:

Plato, thou reasonest well.—*Addison*. O thou that rollest above, whence are thy beams, O sun!—*Ossian*. Come, rest in this bosom, my own stricken deer.—*Moore*. Hamlet, thou hast thy father much offended. Mother, you have my father much offended.—*Shakespeare*.

The sky is changed—and such a change! O night
And storm and darkness! ye are wondrous strong.—*Byron*.

O the perversity of human nature! O the misery I have suffered! The foe! they come, they come!—*Byron*. Silence how deep, and darkness how profound!—*Young*.

The lamb thy riot dooms to bleed to-day,
Had he thy reason, would he skip and play?—*Pope*.
My friends, do they now and then send
A wish or a thought after me?—*Cowper*.

2. Point out the nouns in the nominative case absolute:

Hearts agreeing, heads may differ. The rain having ceased, we may proceed on our way. These matters having been arranged, the company separated. His horse being unmanageable, he dismounted. The master being absent, the business was neglected. I am loved of all ladies, only you excepted.—*Shakespeare*. I'll rhyme you so eight years together, dinners and suppers and sleeping-hours excepted.—*Id.*

The jarring states, obsequious now,
View the patriot's hand on high,
Thunder gathering on his brow,
Lightning flashing from his eye.

[Rem. 1.] Self-love and reason to one end aspire,
Pain their aversion, pleasure their desire.—*Pope*.

Fire in each eye and papers in each hand,
They rave, recite, and madden round the land.—*Id.*

Far in a wild, unknown to public view,
From youth to age a reverend hermit grew;
The moss his bed, the cave his humble cell,
His food the fruits, his drink the crystal well;
Remote from men, with God he passed his days,
Prayer all his business, all his pleasure praise.—*Parnell*.

[Remark 2.] Excluding the officers, there were fifty men. Regarding the condition of his troops, he succeeded as well as could be expected. Granting him ability, where is his honesty? Seeing gentle words will not prevail, assail them with the army of the king.—*Shakespeare*.

[Remark 3.] During the trial, he showed no excitement. Pending the discussion, I will give no opinion. Valerian resolved, notwithstanding his advanced age, to march in person to the defense of the Euphrates.—*Gibbon*. Save his good broadsword, he weapon had none.—*Scott*. How his audit stands who knows, save Heaven.—*Shakespeare*. A year ago, I saw him in Rome. You can not take from me any thing that I will more willingly part withal, except my life, except my life, except my life.—*Shakespeare*.

That mortal dint,

Save He who reigns above, none can resist.—*Milton*.

[Remark 4.] That he is of sound mind being granted, he has power to do this. Provided that you will furnish him with money enough, he will go. Admitted that your statement is correct, it does not relieve you from blame. I accept your statement, notwithstanding that there are so many against you. He has every thing in his favor, except that he is so indolent. Except the Lord build the house, they labor in vain that build it.—*English Bible*.

3. Correct the errors:

[Remark 5.] Him destroyed, the rest will yield. Her having told me, I must believe it. Them being absent, the cause can not be decided.

RULE IV.

A noun in the possessive case modifies another noun; as, "*John's* book has *his* name in it."

Here the noun *John's* modifies or limits the application of the noun *book*; the word *book* itself is applicable to *any* book, but the possessive *John's* limits the application to a particular book.*

Remarks.—1. The modified noun is sometimes omitted; as, "This book is Henry's [book];" "This is a book of Henry's [books];" "He is at the governor's [house];" "He admires St. Paul's [church]."

With the pronouns *ours*, *yours*, *hers*, *theirs* the modified noun is never expressed, these forms being appropriated for use when the modified nouns are omitted; as, "This book is yours [book];" "This is a book of yours [books]." At present *mine* and *thine* are seldom used with the modified noun expressed; they were formerly used before words beginning with a vowel or *h*; as, "Mine own tears."—*Shakespeare*. "Thine eye shall be instructed, and thine heart," etc.—*Cowper*. (See Rems. 1, 2, p. 60.)

2. Pronouns never take the apostrophe. Write *yours*, not *your's*.

3. When two or more nouns are employed to designate one object the possessive sign is added to the last noun; as, "General Washington's tent;" "Paul the apostle's

* Some have absurdly contended that the possessive case is not a noun, but an adjective. "That I have ta'en away this old man's daughter."—*Shakespeare*. If *man's* is an adjective, *this* and *old* must be adverbs!

advice;" "Smith the bookseller's house;" "The Duke of Wellington's army." Here *Wellington's* is not in the possessive case, but in the objective after the preposition *of*; but the whole title is given as one name, and the possessive sign is placed at the end.

The possessive sign is placed thus only when the words are so closely connected as to be in effect one name. It is correct to say, "John Brown of Haddington's Works," because the adjunct of *Haddington* is generally employed as part of the designation of a particular John Brown; but if this adjunct were employed merely to point out the place of residence, it would not be correct to place the possessive sign after it. We should then say, "The works of John Brown, of Haddington." If the modified noun is not expressed, we may say either "At Smith the bookseller's" or "At Smith's, the bookseller." In the latter case there is a comma between the two nouns; and if the modified noun is expressed after the nouns denoting the possessor, there should be a comma before it; as, "Mr. Good, the tailor's, servant"—"servant of Mr. Good, the tailor." Without the comma before *servant* the expression would represent Mr. Good as being the tailor's servant—"Mr. Good, the tailor's servant."

4. After the possessive sign the ear requires the name of the thing possessed to be in close connection with it; therefore no term merely explanatory, nothing that requires to be set off by the comma, should come between them. "They condemned King Corney's, as he was called, dissipated habits" should be "They condemned the dissipated habits of King Corney, as he was called."

"He attends to every body else's business, but not to his own." Here, in order to have the possessive sign immediately before the modified noun, we remove it from the noun in the possessive case and place it after the adjective belonging to the noun.

5. When we say, "These are John's and Eliza's books," using the possessive sign with both nouns, we mean that some of the books belong to John and some to Eliza; when we say, "These are *John* and *Eliza's* books," using the possessive sign with the last noun only, we mean that all the books are owned in common by John and Eliza. "Can you tell me whether he has been informed of *Sir Anthony* and *Miss Melville's* arrival?"—*Sheridan*. *Sir Anthony* and *Miss Melville* arrived in company with each other. "Requesting his consent to *Sam* and *Mr. Winkle's* remaining at Bristol."—*Dickens*. The remaining was to be common to both.

6. Gould Brown and others maintain that such expressions as "Johnson's and Richardson's *Dictionaries*" are incorrect, because we can not say, "Johnson's *Dictionaries* and Richardson's *Dictionaries*." Of course we do not say, "*Johnson's Dictionaries*," for the very good reason that we are thinking of but *one* thing; but we do say, "Johnson's and Richardson's *Dictionaries*," for the equally good reason that we are thinking of *two* things. We say, "The Old and New Testaments," because we are thinking of two Testaments. A person holding in his hand a knife belonging to John and another knife belonging to William would hardly venture to say, "These are John's and William's knife," even though he might have "Brown's Grammar of English Grammars" open before him.

The attempt to better the English by using the form "Johnson's Dictionary and Richardson's" is a failure; for this form is stiff and pedantic. A speaker may say, "I have consulted Johnson's Dictionary," and then add, "and Richardson's," as the result of a second thought; but if he sets out to mention both, this form is contrary to the English idiom.

"He had his father's and mother's *advice*" is correct, because *advice* is an abstract noun, having no plural in the sense in which it is here used.

7. The relation of possession may be denoted by the preposition *of* with the objective; as, "The house of my father"—"My father's house." This form is sometimes called the Norman genitive (possessive).

This form does not always denote possession. "A crown of gold" signifies a crown made of gold; "A house of representatives" signifies a house composed of representatives. In these expressions the possessive could not have been used.

When the idea may be expressed by either of these forms we should use that which will tend most to produce smoothness and clearness. Instead of "His son's wife's sister" we should say, "The sister of his son's wife;" instead of "The distress of the son of the king" we should say, "The distress of the king's son."

"The love of God" may mean either the love that God feels or the love that is felt toward God; but "God's love" denotes only the love that God feels. "My father's picture" means a picture owned by my father; "a picture of my father" means a likeness of my father, whether he owns it or not; "a picture of my father's" means one of several pictures owned by my father.

Coleridge and others have maintained that none but nouns denoting persons or personified objects should take the possessive case, and that it is only in modern usage that nouns denoting objects of any other kind do take it.* But, to say nothing of Anglo-Saxon, the names of objects other than persons or personified objects take the possessive case in the writings of old English authors. In the cauldron of the Witches in "Macbeth" are

"Adder's fork and blind-worm's sting,
"Lizard's leg and owl's wing."

The names of even inanimate objects often take the possessive case; as, "*Summer's* day, *winter's* cold, *cannon's* mouth." "Tears of compassion," however, is better than "compassion's tears."

8. In the form "This book is Henry's" the word *book*, modified by the possessive *Henry's*, is supplied by the context; but in such expressions as "Thou art Freedom's now and Fame's"="Thou belongest to Freedom now and Fame," the modified noun is not supplied by the context. It is some such word as *property* or *possession*.

9. "This is a book of Henry's"="This is one of Henry's books," implies that Henry has several books of which this book is one; but such forms have been perverted so as to be used in familiar language when there is no thought of more than one; as, "That face of *his* is enough to condemn him."

10. A gerund, either alone or modified by other words, may be modified by a noun in the possessive case; as, "I am opposed to John's writing;" "I am opposed to *his* devoting himself to that subject."

This is one of the most common idioms of the language, and no case but the possessive should be used in such sentences as the preceding. "I am opposed to *John* writing" can mean nothing if it does not mean that I am opposed to John, who is writing.

Brown calls this form "questionable English;" but his objections arise from his failure to distinguish the gerund, the *noun*, from the participle, the *adjective*.

* "O Robinson! if I could, or if I dared, act and feel as Moore and his set do, what havoc could I not make among their crockery-ware! Why, there are not three lines together [in 'Lalla Rookh'] without some adulteration of common English, and the ever-recurring blunder of using the possessive case, *compassion's* tears, etc., for the preposition *of*—a blunder of which I have found no instances earlier than Dryden's slovenly verses written for the trade. The rule is that the case 's is always *personal*; either it marks a person, or a personification, or the relique of some proverbial personification; as, 'Who for their belly's sake,' in 'Lycidas.' But for A to weep the tears of B [Coleridge means that to say 'compassion's tears' makes compassion a *person*, and that to say that A weeps 'compassion's tears' is to say that he weeps the tears of another person] puts me in mind of the exquisite passage in Rabelais where Pantagruel gives the page his cap, and begs him to go down into the court-yard, and curse and swear for him about half an hour or so."—*Extract from a letter from Coleridge: Henry Crabb Robinson's Diary*, I, 363.

a proper conception of the distinction would have saved him the labor of writing several pages of confusion. The following are examples of this idiom: "The cause, sir, of *my* standing here."—*Shakespeare*. "His clearly predicting the future revelation of this doctrine."—*Dr. Barrow*. "That point of *your* seeming to be fallen out with God."—*Sir William Temple*. "Whose mauling them about their heads."—*Thos. Fuller*. "Upon the *fellow's* telling him he would warrant it."—*Addison*. "The truth of *Mrs. Bargrave's* seeing *Mrs. Veal's* apparition."—*Defoe*. "His living thus in a course of flattery."—*Pope*. "You will have heard of *Marshal Belleisle's* being made a prisoner."—*Horace Walpole*. "An account of his Catholic *Majesty's* having agreed to the neutrality."—*Hume*. "The opportunity of *Gauntlet's* being alone with him."—*Smollett*. "This she imputed to *Joseph's* having discovered to her what passed."—*Fielding*. "Upon my *landlord's* leaving the room."—*Goldsmith*. "I put a positive interdict on my *room's* being exhibited."—*Irving*. "The old story of *Sir Walter Raleigh's* looking from his prison-window."—*Carlyle*.

Some modern writers drop the 's; but what they would say about the case of the noun that is left it is hard to tell. "Not a morning passes without Garibaldi being seen at this chosen spot." Without *he* being seen, or without *him* being seen? If the writer of the following passage is authority on the subject of this neologism, it should seem that the noun used with the gerund is in the nominative case: "He told Mr. Welch about *he* and Charlie getting the pig."—*Rev. Elijah Kellogg*. But it is seldom that any writer forgets English so much as to use any case of *pronouns* but the possessive.

Dickens and Scott use both the form with 's and the form without 's; as, "The probability of *Miss Nickleby's* arriving at this happy consummation."—*Dickens*. "He had given his gracious consent to the young *couple* commencing housekeeping."—*Id.* "The probability of *Lord Evandale's* becoming a mediator."—*Scott*. "The motto alludes to the *author* returning to the stage repeatedly."—*Id.* The second passage from Dickens might mean that the person had given his consent about something to the young couple who were commencing housekeeping. The motto to which Sir Walter refers in the second passage does not allude to the *author*, but to the author's *returning*.

"There was no opportunity for his zeal displaying itself."—*Scott*. "I have some sense of suspicion and distrust being poor qualities in one of my years."—*Dickens*. In neither of these passages should the gerund have been used at all. The first sentence should be, "There was no opportunity for his zeal to display itself;" the second should be, "I have some sense that suspicion and distrust are poor qualities in one of my years."

EXERCISES.

1. Point out the nouns modified by nouns in the possessive case:

One man's loss is sometimes another man's gain. John's book was found on James's table. This man was taken by the Duke's officers, who, in obedience to their master's directions, had driven him from all his hiding-places.

[Remark 1.] This desk is William's. He went to Mr. Smith's. He visited St. Peter's. Edward's books are not Peter's. My books are not yours. Your books are not mine. Thy father's virtue is not thine. That flower is Mary's. That flower is hers. This pen is one of James's. That pen is one of yours.

[Remark 3.] I saw him in Colonel Thomson's field. The Earl of Orford's son was very ill. They remember Judge Owen's charge. I

read General Jackson's letter. The Duke of Ormond's daughter was married.

[Remark 5.] These are John's and William's books. These are John and William's books. He lives north of Mason and Dixon's line. Let us go to Johnson and Fletcher's factory.

[Remark 6.] Smith's and Jones's wives were there. I have consulted Webster's and Worcester's Dictionaries.

[Remark 8.] Thou art Glory's now. Gay hope is theirs. The sunshine of the breast is hers. The present moment alone is ours.

[Remark 10.] Upon his advancing towards me with a whisper I expected to hear some secret piece of news.—*Addison*. My sensations were too violent to permit my attempting her rescue.—*Goldsmith*. His discourse was broken off by his man's telling him he had called a coach.—*Addison*. All my ideas were put to flight by my intolerable landlady's tapping at the door.—*Irving*. What was to be expected from the unfortunate girl's uniting her fate to that of a character so notorious as Robertson's.—*Scott*.

2. Correct the errors:

His brothers crime is not his. A mothers tenderness and a fathers care are natures gifts for mans advantage. John Thomson his book. Lucy Morrow her book.

[Remark 2.] This book is your's. The tree is known by it's fruit. You left your books and took our's and their's.

[Remark 3.] At Smith's the bookseller's house. The people began to say that Fred's molasses was sweeter than any body's else.—*Rev. E. Kellogg*. Brown's the surgeon's knife.

[Remark 4.] She began to extol the farmer's, as she called him, excellent understanding. She praised the child's, as she called him, ready wit. This was Mr. White's, the gentleman who informed me, account of the affair.

[Remark 6.] Brown's and Jones's wife were there. Towne's and Ray's Arithmetic.

[Remark 7.] The world's government is not left to chance. She married my son's wife's brother. The extent of the prerogative of the King of England is sufficiently ascertained. It was necessary to have the physician's and surgeon's advice. It was the men's, women's, and children's lot to suffer. This is a picture of my father; it is a portrait of the Emperor Nicholas.

[Remark 10.] He was averse to the nation involving itself in war. They have no notion of the same person possessing different accomplishments. Such was the occasion of Simon Glover presenting himself at the house of Henry Gow.—*Scott*. He pointed out the difficulty of

counsel doing justice without preparation.—*Lord Campbell*. On the gentleman going up to his assistance.—*Dean Ramsay*. The question may be settled by the king running away. Nor has any proof yet been found of Weston being put into the cell to kill Overbury.—*W. H. Dixon*. So far from women exercising little or no influence over the progress of knowledge, they are capable of exercising, and have exercised, an enormous influence.—*Buckle*. To prevent it taking fire.—*Rev. E. Kellogg*. These are all reasons for suspicion falling on him.—*Dickens*. She could scarce conceive the possibility of her will being opposed, far less that of its being treated with disregard.*—*Scott*.

RULE V.

The object of a transitive verb in the active voice must be in the objective case; as, “She sees *me*,” “They built a *house*.”

Remarks.—1. Participles, gerunds, and infinitives have objects like finite verbs; as, “Seeing *me*,” “To see *me*,” “They are building a house.”

2. An infinitive, a gerund, or a proposition may be the object of a transitive verb; as, “Boys love *to play*,” “Boys love *playing*,” “I know *who lives here*.”

3. In the usual order of arrangement the subject precedes and the object follows the verb. When a pronoun is used either as subject or object the object is sometimes placed before the verb; as, “*Him* I know,” “This *subject* he has examined.” The form of the pronoun in each of these sentences prevents any ambiguity; but from “Darius Alexander conquered” we can not learn who conquered.

But some sentences containing no pronouns may be of such a character that the object may be placed before the verb without causing ambiguity; as, “Such *charms* has the maiden,” “So great *power* does the king possess.” Placing the object before the verb renders it more emphatic.

4. Relative, interrogative, and indefinite pronouns are placed as near as possible to the beginning of their propositions, and thus they precede the verb; as, “The man *whom* I met,” “*Whom* did you see?”

5. The object is sometimes omitted when it is easily supplied or when the idea is designedly left indefinite; as, “He reads every day.” The object is frequently omitted when it is a relative pronoun; as, “This is the man I saw.” Here *whom* or *that*, the object of *saw*, is omitted.

6. Some verbs usually intransitive may become transitive by taking objectives of signification kindred to their own; as, “He *runs* a race,” “They *live* a happy life.” Allied to this construction are such expressions as the following: “Death *grinned* horribly a ghastly *smile*,” “Her lips *blush* deeper *sweets*,” “Groves whose rich trees *wept* odorous *gums* and *balms*.”

7. Some verbs usually intransitive are sometimes made transitive by being used in a causative sense; as, “He galloped his horse up the hill” = “He *caused* his horse to gallop up the hill.”

The verb *learn* has sometimes been used in a causative sense and made to take an objective denoting the person; as, “He learned *me* grammar.” As we have the verb *teach* with this meaning, this use of *learn* should be avoided.

* Here the author puts *its* in the possessive, though he has just used “*will* being opposed.”

The objective *it* is sometimes used as a kind of expletive after verbs usually intransitive; as,

"Come and trip it as you go
On the light fantastic toe."—*Milton*.

8. Transitive verbs are sometimes improperly used as transitive by having a preposition placed between them and the objects; as, "The house caught *on* fire;" "I can not allow *of* that."

We may say, "This does not admit such a construction," or "This does not admit *of* such a construction;" "He plays the flute," or "He plays *on* the flute;" "Jump the fence," or "Jump *over* the fence;" "Ride a horse," or "Ride *on* a horse;" "Nothing can compensate the loss of reputation," or "Nothing can compensate *for* the loss of reputation."

9. The verb *graduate* is now used sometimes as transitive and sometimes as intransitive; as, "He *was graduated* last year;" "He *graduated* last year." The transitive sense is to be preferred. The intransitive sense is not mentioned in Johnson's Dictionary.

10. *Locate* is sometimes improperly used as intransitive; as, "He has located in Cincinnati."

The transitive verb *leave* is often used in an intransitive sense; as, "When do you expect to leave?" *Leave* is not used in this sense by writers of the highest class, and this intransitive sense is not mentioned in the dictionaries. There is no necessity for using *leave* in this sense; for we have *start, set out, go, take leave, etc.*

11. Some verbs may have two objectives, one denoting the object on which the action is exerted, the other denoting what the object is made, in fact or in thought, to be; as, "They made *him* captain;" "They consider *him* a good man;" "The society elected *him* chairman."

The second objective is sometimes called the "*factitive* objective" (from Latin *facere*, to make).

The verbs used in this way are those that in the passive voice have a predicate-nominative; such as *choose, appoint, elect, constitute, render, esteem, consider, reckon, name, call*.

After some of these verbs we may suppose an ellipsis of the verb *to be*; as, "I consider him [to be] a good man."

This construction is not apposition. A noun in apposition with another noun is annexed for the sake of explanation or description and *may* be omitted; but in this construction the second noun is essential. There is a great difference between "He called Cicero, the father of his country" and "He called Cicero the father of his country;" the former sentence meaning that he called Cicero, who was the father of his country, the latter that he gave to Cicero the appellation of father of his country. With the verb changed to the passive voice the former sentence would become, "Cicero, the father of his country, was called by him;" the latter would become, "Cicero was called the father of his country by him."

12. Some verbs are followed by two objectives; one being the direct object of the verb, the other generally denoting the person to or for whom something is done; as, "He gave *me* a book;" "Forgive *us* our debts;" "She taught *him* grammar;" "They allowed *him* a seat;" "It cost *him* a dollar."

The Anglo-Saxons had a dative case, expressing by a termination what we express by a preposition; *wulf*, wolf, for instance, having in the dative *wulfe*, to or for a wolf. The nouns denoting persons in the preceding examples are probably remnants of this dative, and some call a word used in this way the *indirect object* of the verb. But if the order of the words is changed, we must express a preposition; as, "She gave a book to me;" "Buy a book for her;" and it is as well to suppose a preposition implied, in accordance with the genius of modern English. Wycliffe has "Forgue to us oure dettes."

13. It is generally only the direct object of a transitive verb in the active voice that becomes the subject of the verb in the passive voice; but in some cases the indirect object, or objective with a preposition implied, has been treated as the direct and made the subject of the verb in the passive voice; as, "They allowed *him* a seat," "*He* was allowed a seat;" "James gave *me* a book," "*I* was given a book by James;" "We forgave *him* the debt," "*He* was forgiven the debt."

This is the common construction with the verbs *ask* and *teach*, and it is sometimes used by good writers with other verbs; but in general the direct object of the verb in the active voice should be made the subject of the verb in the passive. Say, "A book was handed to me," not "I was handed a book;" "The office was promised to me," not "I was promised the office." A London correspondent of one of the New York journals writes, "As a lady was being shown through the show." This makes the lady a part of the show.

If it is desired to place the indirect object at the beginning of the proposition, the form may be changed; as, "He had a seat allowed him;" "He had the promise of the office."

14. Some object to such expressions as "You are mistaken," because, they say, "You are mistaken" means that you are misunderstood, not that you misunderstand; and they say the proper form is the active, "You mistake." But *mistaken* in such expressions means *taken (led) amiss, led astray*. "He was taken out of his way."

EXERCISES.

1. Point out the object of each transitive verb:

They met me in the day of success. I see them on their winding way. A friend exaggerates a man's virtues; an enemy his crimes. He who tells a lie is not sensible of how great a task he undertakes; for he must be forced to invent twenty more to maintain one. Among the base merit begets envy; among the noble, emulation.

[Remark 2.] George desires to learn. James said that he would go. Eliza loves to read. I know how you have struggled with misfortune. John has discovered whose book that is. You wish that she would stay. I prefer working in the garden.

[Remark 3.] Me he restored to mine office, and him he hanged. Thee have I always before my eyes. That man I have never seen before. Him who has offended you should punish, not me who am innocent. What book did you buy?

[Remark 4.] Whom have you seen? The lady whom we loved so much has left us. The book that I bought is very interesting. The bird that we saw on that tree has flown away. I should like to know whom he saw.

[Remark 5.] Here is the book you wished. That is the man you admire so much. I wish to see the passage you mentioned.

[Remark 6.] Let us run the race that is set before us. He lived an unhappy life. Who is willing to die the drunkard's death? Sleep the sleep that knows not waking.

[Remark 8, second paragraph.] Often fineness compensated size.—*Tennyson*. The pleasures of life do not compensate the miseries.—*Prior*.

[Remark 11.] The soldiers proclaimed Otho emperor. The priest anointed him king of Israel. Some one calls a blush the color of virtue. I consider you my friend. He has appointed me his agent. Make God's law the rule of thy life. You have made our home a desolation. God created you men, and you have made yourselves beasts.

[Remark 12.] Forgive us our trespasses. Give us this day our daily bread. I give you dominion over the beasts of the field. John showed me a beautiful picture. Tell me a tale of the olden time. Heaven send you the choicest blessings.

2. Correct the errors:

Who did he see? He that is idle and mischievous reprove sharply. They that honor me I will honor. Who do you think I saw? Who did he marry? The man who he raised from obscurity betrayed him. He who committed the crime you should punish, not I who am innocent. Leave Nell and I to toil and work.

[Remark 8, first paragraph.] The stable caught on fire. Resolved, That a special committee be appointed to investigate into the truth of said rumors.—*Resolution adopted by the Legislature of New Jersey.*

[Remark 12.] She was bought a book. He was shown her letter. He was promised the privilege. He was told this fact some time ago. I was offered the employment. He was offered an opportunity. You were paid a high compliment.

RULE VI.

The object of a preposition must be in the objective case; as, "He spoke to *me*."

Remarks.—1. Any thing performing the office of a noun may be the object of a preposition. (See p. 134.)

2. *About* is the only preposition that at present is followed by the infinitive. Formerly other prepositions, especially *for*, were followed by the infinitive; as, "What went ye out for to see?"—*English Bible*. "These things may serve for to represent."—*Bacon*. "Which for to prevent."—*Shakespeare*.

The reason why other prepositions are not followed by the infinitive is that they are followed by the gerund, which has the same sense. Spenser's "Each the other from *to rise* restrained" = "Each the other from *rising* restrained."

3. "By being ignorant of *what greatness is promised thee*."—*Shakespeare*. "We spoke of *why we came*."—*Tennyson*. "The question as to *what were the actual first utterances*."—*Prof. Whitney*. These are instances of noun-propositions employed for nouns in the objective case.

4. The prepositions *after*, *before*, *ere*, *since*, *till*, *until* sometimes take noun-propositions as their objects; as, "He came *after you had gone*;" "He left us *before you arrived*;" "Come down *ere my child die*;" "I have loved her ever since *I saw her*;" "He will stay *till you come*;" "He was an industrious boy *until he met with those idle fellows*."

The prepositions in such constructions are generally regarded as conjunctive adverbs; but they are really prepositions followed by noun-propositions instead of

nouns. "He left us before your arrival;" "He left us before you arrived." In the latter sentence *before* has precisely the same meaning that it has in the former. The use of *that* after these words is readily explained when they are regarded as prepositions. "Before that you arrived." *

Other prepositions have been followed by noun-propositions; as, "I'll charm his eyes *against* she do appear."—*Shakespeare*. "Urijah made it *against* King Ahaz came from Damascus."—*English Bible*. "Without you were so simple, none else would be."—*Shakespeare*. *Without* is not often used in this way by good writers; but there is nothing in the nature of things to condemn such use of it.

In and *for* are frequently followed by noun-propositions; as, "It is human *in* that it is brought about through that nature by human instrumentality."—*Prof. Whitney*. With *in* the noun-proposition is always introduced by *that*; *for* is used either with or without *that*. In the following passage the first noun-proposition is without *that*, the second has *that*:

"I hate him for he is a Christian,
But more for that in low simplicity
He lends out money gratis."—*Shakespeare*.

Besides is often used before noun-propositions; as, "Besides *that he is out of money*, he is not well enough to go." This word is always a preposition. "He is not well enough to go; besides this, he is out of money." Or with *this* omitted: "He is not well enough to go; besides, he is out of money."

5. "This is a dangerous opinion *for men to entertain*." The object of *for* is the infinitive with its subject. "Each man walks with his head in a cloud of poisonous flies."—*Tennyson*. The object of *with* is not *head*—he does not walk with his head—but the whole expression, *his head in a cloud of poisonous flies*. "With thee to smile upon him he is happy."—*Sterne*. In this sentence the object of *with* is *thee to smile upon him*. *To smile* is an adjunct-infinitive. (See p. 229.)

6. The object of the preposition is sometimes omitted; as, "This is the man [that] I spoke to;" "Not the form of government [which] he lives under, but the church [which] he is a member of."—*Carlyle*. The object is omitted when it is the antecedent to a compound relative pronoun or to the relative pronoun *what*; as, "I will give it to [the person] whoever desires it;" "He devotes himself heartily to [the thing] whatever interests him;" "I furnished him with [the thing or the things] what he desired."

The object is often omitted in certain idiomatic constructions; as, "He is not fit [for men] to converse with [him];" "I had no need of any light [which] to read my guardian's letter by" (or "to read my guardian's letter by [it]"); "He has no home to go to"="to which he can go;" "He had no pillow to lay his head on"="on which to lay his head;" "Virtue is worth dying for [it]."

7. The preposition is sometimes omitted; as, "'Hers are we;' [with] one voice we cried."—*Tennyson*. "She rose [to] her height."—*Id.*

In such expressions as "despite Duke Humphrey" a preposition is omitted before *despite* and one after it. Generally the prepositions are expressed; as, "In despite of his quick wit."—*Shakespeare*. "Seized my hand in despite of my efforts to the contrary."—*Irving*. "He will go *instead of* me." *Instead* consists of the noun *stead* and the preposition *in*, written together without any good reason. "They excused him *because of* (by cause of) his illness." *Because* consists of the preposition *be*, an old form of *by*, and the noun *cause*. "He sits *astride of* the fence." *Astride* consists of the preposition *a* and the noun *stride*, and it should always be followed by *of*. (See Remark 2, p. 135.)

* Bopp (*Conjugations-system*, p. 82) calls *that* (German *dass*) "the article of the verb." It would be more correct to call it the article of the noun-proposition; for it does not refer to the verb simply, but to the whole proposition regarded as a unit.

8. The preposition is often improperly omitted; as, "It is [of] no use to try;" "He was not worthy [of] such honor;" "He was unworthy [of] the office;" "We banish you [from] our territories;" "The mound [on] the left hand [of] the town;" "At either end [of] the mast;" "It was [of] the size of my hand;" "On this side [of] the river;" "He could not refrain [from] expressing himself severely;" "He was prevented [from] speaking to her."

9. The preposition is always omitted when the relative *that* is used in such expressions as "About the time *that* his favorite prince left the crown of Poland."—*Addison*. (See Remark 2, p. 171.)

10. *Home* and nouns denoting time, space, degree, amount, direction, are put in the objective without a preposition; as, "He went *home*;" "I was there five *years*;" "He was forty *miles* from home that day;" "The pole is ten *feet* too long;" "This is a great *deal* better than that;" "A flaming sword which turned every *way*;" "The country was not a *cent* richer;" "He was several *times* defeated."

In each of these sentences a preposition is implied; for what is expressed in other languages by cases is expressed in modern English by prepositions; and though the preposition is not expressed, there is an idea of it in the mind. In *went home* there is something implied besides *going* and *home*. "He went *to* his home;" "I was there *for* five years;" "The pole is too long *by* ten feet;" "This is better than that *by* a great deal;" "A flaming sword which turned *in* every direction;" "The country is not richer *by* a cent;" "He was defeated *at* several times;" "He was *at* (a distance of) forty miles from home *on* that day."

The preposition is frequently omitted before a noun followed by an adjunct, especially when this noun is the same as the noun of the adjunct; as, "They walk [with] hand in hand;" "[For] day after day we stuck;" "Some, [with] orb in orb, around their queen extend;" "[At] time after time I warned him;" "He does the same thing [on] one day after another;" "He rushed down the hill [with] heels over head;" "He approached the lady [with] hat in hand."*

11. The objective is used without a preposition after the adjective *worth*, and sometimes after *like*, *unlike*, *near*, *next*, and *nigh*; as, "This hat is worth (equal in value) [to] five dollars;" "He is like [to] his father;" "He sat near [to] me;" "He sat next [to] his grandfather;" "They are nigh [to] the city." The preposition is seldom omitted after *next*, not very frequently after *nigh*, more frequently after *near*. †

The preposition is sometimes omitted in one part of a sentence and expressed in another; as, "No more like my father than I to Hercules."—*Shakespeare*.

12. The preposition is sometimes placed after the objective; as, "Come, walk with me the jungle *through*."—*Heber*.

In familiar language the preposition is often placed after a relative or an interrogative pronoun; as, "Whom did you speak to?" = "To whom did you speak?" The preposition is always placed after the relative *that*; as, "This is the man that he spoke to."

*In such expressions as "They tore him limb from limb" it is the verb *tore* that affects the construction—they tore him, they tore limb from limb. Compare "They tore them one from the other."

† These words, or most of them, when not followed by prepositions expressed are regarded by some as themselves prepositions; the class of prepositions being looked upon by them as, like *Autolycus*, "a snapper-up of unconsidered trifles," or perhaps as a kind of grammatical waste-basket into which they may throw any thing which they do not know what else to do with. Some of their "prepositions" may be compared; as, "*Nearest* his heart."—*Shakespeare*. "And earthly power doth then show *likest* God's."—*Id.*

13. "The sap will run as long as it freezes *nights*."—*Rev. E. Kellogg*. "Perhaps you'll like to come here *days*, with me, and read and sew."—*Mrs. Harriet B. Stowe*. "Where the sun *afternoons* used to steal."—*Eclectic Fifth Reader*. This use of the noun without a preposition to denote the time of a repeated action is a disagreeable provincial vulgarism. The proper form is the singular with a preposition; as, "The sap will run as long as it freezes *at night*, or *in the night*, or *by night*;" "Where the sun *after noon* used to steal." "On a *Sunday* or *in an evening* after the hours of business some courts and alleys, which a few hours before had been alive with hurrying feet and anxious faces, are as silent as a country churchyard."—*Macaulay*. "*By night* full often hath she gossiped by my side."—*Shakespeare*. "He plies the duke *at morning* and *at night*."—*Id.* "'T is a custom with him *i' (in) the afternoon* to sleep."—*Id.* Shakespeare sometimes uses the preposition *o' (on or of)* with the plural; as, "Antony that revels long *o' nights*."

14. Avoid the use of such vulgar expressions as "Where is my book *at*?" The answer corresponding to this would be "It is *at here*," "It is *at there*," or "It is *at the table*."

When *where* is used for *whither* (to what place), as in "Where are you going?" the preposition *to* should not be used with it, as in "Where are you going *to*?"

EXERCISES.

1. Point out the objects of the prepositions:

John rode on the horse. George is obedient to his parents. The book lies before him on the table. You will gain happiness by a life of virtue. By close attention to study he became learned. By diligent industry he became rich.

The robin and the wren are flown, and from the shrub the jay [calls],
And from the wood-top calls the crow, through all the gloomy day.

[Remark 1.] Thomas is employed in cutting wood. The bars did not prevent the prisoner from escaping. By so doing he gained the friendship of his former enemy.

[Remark 2.] The country is about to be ruined. The time was about to expire when the man entered. You are about to enter a new field of labor.

[Remark 3.] He did not decide the question as to who is the owner. The result will depend on who is the leader. As to what is the usual course in such matters I can give no opinion.

[Remark 4.] He went away before you came. Be patient till we have appeased the multitude. Pause a day or two before you hazard. You never saw her since she was deformed. The maiden perished ere he came. Besides that it is raining, he could not find the way in such a night as this. That this drama has merit is shown in that it has kept its place on the boards.

[Remark 5.] This is a dangerous step for you to take. He walks with his hands in his pockets.

[Remark 6.] This is the man I gave it to. This paper belongs to whoever owns the book. It will be delivered to whoever establishes

his claim. He is ready to give assistance to whoever gives assistance to him. I am pleased with what he has done. He is pleased with whatever is done to please him. How many people are busy in this world in gathering together a handful of thorns to sit upon!—*Jeremy Taylor*.

[Remark 7.] He was rejected because of his impertinence. He shall read it instead of you. The monkey is sitting astride of the dog.

Some future time, if so indeed you will,
You may with those self-styled our lords ally
Your fortunes.—*Tennyson*.

[Remark 10.] He went home. He walked five miles. Two days, as many nights he slept. His spear was sixteen feet long. He is a great deal worse. The painter flattered her a little. I will not be a step behind. The cheapest of us ten groats too dear.—*Shakespeare*. I would not care a pin if the other three were in.—*Id.* It does not matter one marble splinter.—*Ruskin*.

[Remark 11.] The knife is not worth fifty cents. The good man is now near the time of his departure. This book is worth its weight in gold. Soldiers in peace are like chimneys in summer.

[Remark 12.] It is known all the world over. Whom did you give the letter to? From peak to peak, the rattling crags among, leaps the live thunder.—*Byron*. They sat in silent watchfulness the sacred cypress-tree about.—*Whittier*.

2. Correct the errors:

She spoke to he and I. She spoke to him and I. To who did you speak? Who did you speak to? It was divided between he and I. It was divided between him and I. Between you and I, he is not honest. From he that is needy turn not away. It is addressed to you and I. She'd make two of she.

[Remark 8.] What use is it to try? He is not worthy your protection. He lives on this side the mountains? It was the size of a piece of chalk. He was prevented crossing the stream. The Jews were banished Rome. The tree was three feet diameter. It was nine feet circumference.

[Remark 13.] He plies the duke mornings and nights. He walks evenings and rides mornings. The proposed journey to a new world kept me awake nights.—*Our Young Folks*. Mab that plats the manes of horses nights. Sleeping within mine orchard, my custom always afternoons. This thy creature frequents my house nights. He sleeps days more than the wild-cat.

[Remark 14.] Where is my hat at? It is at here. Where is the rat at? There it is at. Where are my books and slate and cap at? Do you ask where they are at? They are at on that table.

RULE VII.

A noun annexed to another noun for the sake of explanation or emphasis must be in the same case; as, "This book belongs to Charles Thomson, *him* who was with me yesterday."

Remarks.—1. The noun annexed is said to be in apposition with the other.* The word *apposition* is derived from the Latin *appositus*, put to; the noun in apposition is *put to* the other.

2. The noun annexed must be in the same part of the sentence, subject or predicate, with the other noun.

3. This construction must not be confounded with that of the predicate-nominative (Rule II), or with that of the "factive objective" (Rule V, Remark 11). A noun in apposition is put in the same part of the sentence with the other noun for the purpose of explanation, description, or emphasis; the predicate-nominative is not annexed to the subject, but is put in that part of the sentence by which something is affirmed. There may be a predicate-nominative without a subject. (See Rule II, Remark 3.) The factitive objective is not employed for the purpose of explanation, but to complete the idea begun by the verb. "The robbers made Valentine captain;" that is, they made captain Valentine, or to coin a word for the purpose of illustration, they *captainized* Valentine. It is easy to see that the objective *captain* is more closely connected with the verb *made* than with the noun *Valentine*; as if the verb and the factitive objective were united to express the idea and the other objective made the object of this compound expression.

4. A noun is sometimes repeated for the sake of emphasis; as, "Company, villainous *company*, hath been the spoil of me."—*Shakespeare*. "I saw him before me, *him* who had desolated my peaceful home, *him* who had destroyed my happiness."

Some have asserted that this construction is not apposition; but as the noun is repeated for the sake of emphasis and the word as repeated must be in the same case with the word as first used, this is apposition. Compare "I saw him before me, the *desolater* of my peaceful home, the *destroyer* of my happiness."

5. A proposition may be in apposition with a noun; as, "This *truth* once known, *to bless is to be blessed*."

6. A noun may be in apposition with a proposition; as, "*He recovered*, a *result* that was not expected." Sometimes the noun refers to a part only of the preceding proposition; as, "He succeeded in *dispelling their doubts*, an *object* he had long kept steadily in view." In some cases at least it would be better to regard the noun as predicate-nominative after some form of the verb *be*. "He succeeded in dispelling their doubts, [which was] an *object* he had long kept steadily in view."

7. A plural noun is sometimes put in apposition with two or more nouns preceding it; as, "*You and I* and honest *Casca*, we have the falling sickness."—*Shakespeare*. "The *study* of the ancient writers, the rapid *development* of the powers of the modern languages, the unprecedented *activity* which was displayed in every department of literature, the political *state* of Europe, all these *things* gave to the teachers of the new theology an advantage."—*Macaulay*. "*Patriotism, justice, generosity*, all [these *things*] concurred."

* Some say "in apposition *to*," regarding the derivation of the word *apposition*; but the derivation does not always show what preposition is to be employed after a particular word; *averse*, for instance, signifies turned *from*, and yet we say *averse to*. A noun in apposition with another noun has a grammatical connection *with* it.

8. "The men went *each* [man] his own way;" "The men went out *one* [man] after another." Such constructions have been regarded by some as cases of apposition; but the noun understood is really the subject of a verb; as, "The men went, each [man *went*] his own way;" "The men went out, one [man *went* out] after another."

9. The noun in apposition is sometimes placed before the other; as,

"A wandering *harper*, scorned and poor,
He begged his bread from door to door."—*Scott*.

10. The proper name of an object may be put in apposition with the common noun denoting the class; as, "The poet Thomson;" that is, the poet who is distinguished from other poets by the name *Thomson*. Or the common noun may be put in apposition with the proper name; as, "Thomson, the poet;" that is, the Thomson who is distinguished from other Thomsons by being a poet.

11. The proper names of rivers are generally placed after the common noun *river*; as, "The river Thames;" that is, the river distinguished from other rivers by the name *Thames*. But in the United States the proper name is commonly placed first when rivers in the United States are spoken of; as, "The Mississippi River, the Ohio River, the Hudson River, the Alabama River," as if the proper name were an adjective; or perhaps the two words are regarded as one proper name, *river* in this form generally beginning with a capital letter. The same persons, however, that say "the Ohio River, the Mississippi River," place *river* before the names of rivers of other countries; as, "The river St. Lawrence, the river Amazon, the river Rhine, the river Danube, the river Jordan."

In "White River, Blue River, Red River, Black River, Salt River, Duck River," etc., the words *White*, *Blue*, etc., are adjectives denoting the color of the water or some other characteristic, and it may be that the existence of so many rivers in the United States with names of this kind has led to the placing of other distinctive names before the word *river*.

12. The proper names of places and months, instead of being put in apposition with the common nouns coming before them, are generally joined to these nouns by the preposition *of*; as, "The city of Nashville, the county of Jefferson, the state of Alabama." Sometimes the proper name is placed first, and the whole is taken as one name; as, "Jefferson County." In Ireland the proper name of the county is put in apposition with *county*; as, "County Cork." In England the word *shire* is united with the proper name so as to form a compound word; as, "Yorkshire, Devonshire, Worcestershire."

13. In designating a person we take the Christian (baptismal, given) name and the surname as one name; as, "John Smith."*

14. One possessive termination answers for more than one noun when the nouns in apposition are closely connected with the other nouns; as, "John the Baptist's head."

*Originally each person had but one name, the name given to him in childhood; but as it would happen that many persons would have the same name, *John* for instance, it would be found necessary to employ some terms to distinguish the different Johns from one another. One, being a smith, would be called John the smith (John Smith); another, being the son of Richard, would be called John Richard's son (John Richardson); another, being of very tall (or perhaps of very low) stature, would be called John the long fellow (John Longfellow.) In such use of the words *smith*, *son*, and *fellow* are in apposition with the noun *John*. In other instances adjectives would be used; as, Black John (John Black), etc. But when it has become fixed in the family the surname is part of the name of the person.

EXERCISES.

1. Point out the nouns in apposition:

Religion, the support of adversity, adorns prosperity. Have you read the life of the poet Thomson? See the beautiful flowers, the attendants of spring.

And in thy right hand lead with thee
The mountain nymph, sweet Liberty.—*Milton*.

The harp, his sole remaining joy,
Was carried by an orphan boy.—*Scott*.

O Music, sphere-descended maid,
Friend of Pleasure, Wisdom's aid.—*Collins*.

On the Grampian hills
My father feeds his flock; a frugal swain,
Whose only care was to increase his store
And keep his only son, myself, at home.—*Home*.

The moonshine, stealing o'er the scene,
Had blended with the lights of eve;
And she was there, my hope, my joy,
My own dear Genevieve.—*Coleridge*.

[Remark 4.] They had in reserve a check which soon brought the fiercest and proudest king to reason, the check of physical force.—*Macaulay*. He pledges the dignity of his crown, that crown which had been committed to him for the weal of his people.—*Id*.

They are the lovely, they in whom unite
Youth's fleeting charms with virtue's lovely light.

[Remark 5.] The fact that he was present shows that he is guilty. Bulwer denies that Bacon is the author of the saying, "Knowledge is power."

[Remark 7.] Royalists, republicans, churchmen, sectaries, courtiers, patriots, all parties concurred.—*Hume*.

[Rem. 9.] Poor wanderers of a stormy day,
From wave to wave we're driven.—*Moore*.

2. Correct the errors:

You think me mad, I who am only useless and idle. Will you act thus toward me, I who have so often assisted you? I saw him before me, he who had since our first meeting continually contrived to pass some inappreciable slight upon me.—*Lever*. He is next in succession to the Earl of Berkeley, he who has not claimed the title.—*R. Shelton Mackenzie*. Had he really passed and left her, she who had done so much for him?—*Mrs. Oliphant*.

RULE VIII.

Adjectives belong to nouns expressed or understood.

Remarks.—1. This rule includes participles, which are verbal adjectives.

2. The adjective may be joined with the noun in the same part of the proposition, subject or predicate, in which case the quality is *assumed* to belong to the object; as, "That *happy* boy has gained a prize." Or it may be in the predicate, serving to complete the idea begun to be expressed by the verb, and thus modifying the verb to the grammatical subject of which it belongs; as, "That boy is *happy*;" "That boy feels *happy*;" "That boy has been made *happy*." In this case the quality is *asserted* to belong to the object.

3. An adjective may belong to any thing employed as a noun; an infinitive, a gerund, or a noun-proposition; as, "*To return* is impossible;" "*Returning* would be tedious;" "*That any one should do so* is surprising."

4. The adjective in connection with the infinitive or the gerund is sometimes used without reference to any particular object, to denote an abstract idea; as, "*To be good* is *to be happy*;" "Virtue consists in *being good*, not in *appearing good*." Such expressions have an indefinite reference to any or all objects that are capable of existing in the states mentioned.

5. "In mountain scenery *the sublime* prevails over *the beautiful*." In such expressions the adjective is used in the sense of an abstract noun. There is a reference to some very general idea, like that expressed by *quality*, *characteristic*, or some term more general still.

6. The noun is often omitted; as, "The wicked [persons] persecute the good [persons];" "Some [books] of these books are worthless;" "Judas was one of the twelve [apostles];" "Each [person] has his faults;" "He takes it for [a] granted [thing];" "He gave it up for [a] lost [thing];" "Make [yourself] sure of victory;" "He made [a] light [matter] of the whole thing;" "This plant is one* [plant] that grows rapidly;" "His end was that* [end] of a good man." (See p. 67, fourth paragraph.) "And, [which is] contrary to the king, his crown, and dignity, thou hast built a paper-mill."—*Shakespeare*.

It is not correct to say that the adjective in such expressions as "The wise are not thus deceived" is used as a noun. The adjective is still an adjective and may be modified by adverbs; as, "The *truly* wise are not thus deceived;" "The *madly* brave are fools."

7. Participles sometimes belong to some general word which is omitted; as, "[We, men, people] granting this to be true, what is the inference?" (See Rule III, Remark 2, p. 194.)

8. The adjective is generally placed before the noun; but there are some adjectives whose proper place is after the noun; as, "Pride *alone* urges him on." The adjective *enough* should never be placed before the noun; say "money enough," not "enough money."

9. An adjective modified by an adjunct, an infinitive, or a proposition is placed after the noun; "A woman *devoted* to fashion;" "A man *worthy* to be admired;" "A person *conscious* that he is in fault."

10. The adjective sometimes denotes what the object is made to be, in fact or in thought, by the action expressed by the verb, and then the adjective is placed after the noun; as, "This made the land *fertile*;" "She boiled the egg *hard*;" "He calls that man *happy*." The adjective thus employed is sometimes called the "factive"

**One* and *that* are forms used only when the nouns are omitted; when the nouns are expressed *a* and *the* must be used.

adjective." (Compare "factitive objective." Rule V, Rem. 11, p. 203.) If the active form is changed to the passive, the adjective becomes a predicate-adjective; as, "The land was made *fertile*;" "The egg was boiled *hard*."

11. In such names as "Henry the First," "Alfred the Great," "Charles the Bold," "Ethelred the Unready," the adjective part of the name is placed after the noun. In these names the adjective may be considered as belonging to the preceding noun, and the adjective is sometimes placed before the noun, like an ordinary adjective; as, "The third Edward."—*Shakespeare*. "The first Henry."—*Hume*. "The fourth Edward."—*Waller*. But sometimes the construction implies that the adjective belongs to a noun in apposition with the preceding noun; as, "Henry of that name the sixth [king]."—*Shakespeare*.

12. Adjectives should not be so arranged as to destroy or obscure the meaning. "Cut off from the means of return, the sultan issued a declaration of war against Napoleon."—*Appleton's Encyclopedia*. It was Napoleon that was cut off, but the construction represents the sultan as the person that was cut off. "It is virtue which *alone* ennobles man." The writer meant to say that it is virtue alone that ennobles man.

13. When a limiting and a qualifying adjective belong to the same noun the limiting adjective is generally placed before the qualifying adjective; as, "*The seven wise men*," "*These great men*," "*These two excellent managers*," "*The three foremost men of the time*," "*The two greatest men of the day*," "*The two best books*," "*The seven uppermost ribs*," "*The two first and the three last stanzas*."

The reason for this order is that the qualifying adjective and the noun express one complex idea, and the limiting adjective belongs to the complex expression, not to the noun merely. "The seven wise men" = "The seven sages." *

*Some persons say "the first two," contending that there can be but one first, though they themselves constantly use such expressions as "the first *hours* of the day," "his first *efforts*," "the first *years* of his life." It is true that in *numbering*, the first being followed by the second, there can be but one first; but *first* in the ordinary use of the word means merely "before all others of the same kind," and there may be several before all the others. Sallust says that Jugurtha was the first or among the first to strike the lion and other wild beasts; that is, he was before all the others or among those that were before all the others. "These ten soldiers were among the first to enter the city." Besides the ten soldiers there were several others that were first. Similar remarks may be made about *last*, *next*, and other superlatives. The correct arrangement is shown in the following passages: "The *two first* and the *four last*."—*Scott*. "The *two first* verses."—*Id.* "The *three first* monarchies of the world."—*Raleigh*. "The *two first* Georges."—*Jeffrey*. "The *seven first* centuries."—*Gibbon*. "The *three first* years of his reign."—*Id.* "The *three first* stanzas."—*Addison*. "The *twelve last* are to my purpose."—*Id.* "The *four first* acts already passed."—*Bishop Berkeley*. "The *four first* acts."—*Sheridan*. "These *two last* groups."—*Prof. Whitney*. "The *two first* requisitions."—*Thomas Hughes*. "The *two last* sentences."—*Fitzedward Hall*. "The *two first* parliaments of William."—*Macaulay*. "Her *six first* French kings."—*Id.* "The *five last* scenes."—*Moore*. "The *two first* sheets of his poem."—*Sydney Smith*. "The *two first* letters of the Gothic *aya*."—*Bopp*. "The *two first* persons of the Greek dual."—*Id.* "The *three first* days of their sitting."—*Swift*. "The *two last* housekeepers."—*Thackeray*. "The *three first* acts of his Hamlet."—*Dickens*. "The *four greatest* names in English poetry are almost the *four first* we come to."—*Hazlitt*. "The *two first* years."—*Chas. Kingsley*. "The *four first*."—*Hood*. "The *two first*."—*Izaak Walton*. "The *five first* lines of the Iliad."—*Fielding*. "The *two last* may enter Carleton or any other house, and the *two first* are limited to the opera."—*Byron*. "The *three first* generations."—*E. Everett*. "The *two next* lines in that ode."—*Johnson*. "Procure a transcript of the *ten* or

"The first two" is correct only when we speak of a number of objects arranged in twos, so that after the first two we have a second two, etc.

If *so*, *as*, *too*, *how*, or *however* precedes, the limiting adjective *an* (*a*) is placed after the qualifying adjective; as, "So *great a* wonder," "As *wise a* man," "Too *heavy a* burden," "How *wonderful an* achievement," "However *glorious a* day."

14. The comparative degree presents the objects compared as being in *different* classes or divisions and is followed by *than*; as, "The whale is larger than the elephant." The whale is not an elephant.

The superlative degree presents the objects compared as being in the *same* class or division and is followed by *of*; as, "The whale is the largest of animals." The whale is an animal.

It would not be correct to say, "Solomon was wiser than any of the Hebrew kings," because Solomon was one of the Hebrew kings. Nor would it be correct to say, "Solomon was the wisest of the Roman kings," because Solomon was not one of the Roman kings. It would not be correct to say that Eve was the fairest of her daughters, because that would represent her as one of her own daughters. Nor would it be correct to say that Eve was fairer than any woman, because that would be equivalent to saying that she was not a woman.*

But we may say, "Eve was fairer than any of her daughters," because Eve and her daughters are thus placed in two different divisions. We may say, "Eve was the fairest of women," because Eve is thus placed in the class of women. Or we may say, "Eve was fairer than any *other* woman," the word *other* serving to create two divisions. Eve was not one of the *other* women.

twenty first lines.—*Id.* "The *two first* days."—*Irving.* "The *two first* years."—*Bancroft.* "The *four first* centuries."—*Prescott.* "The *three first* of his longer poems."—*Southey.*

["*Forma* (first) and *other* (second, other) are sometimes used in the plural describing a class, and are then arranged as descriptives [qualifying adjectives following limiting adjectives]: *tha threo forman gebedu*, the three first prayers; *twegen othre manfulle*, two other malefactors. So in other languages: *hepta tas eschatas*, Lat. *septem novissimas*, the seven last (plagues) (English Bible, Rev. xv, 1; xxi, 9); I read to Albert the *three first* cantos of the Lay of the Last Minstrel (Queen Victoria, Life in the Highlands, p. 46); our *two eldest* children (Same, 76, 234); *two other* keepers (Same, 70); *in den sechs ersten Conjugationen*, in the *six first* conjugations (J. Grimm, D. G., I, 1038); *les onze premiers chapitres*, the *eleven first* chapters (Renan, Hist. Sem. Lang., I, 27); *las dos primeras partes*, the *two first* parts (Don Carlos, quoted in Motley, R. D. R., III, 193); *las cuatro primeras*, the *four first* (Don Quixote, 352); *i dieci primi libri*, the *ten first* books (Diez, 3, 436)."—*March's Anglo-Saxon Gram.*, 218.]

* "Yet Milton writes,

Adam the goodliest man of men since born
His sons; the fairest of her daughters, Eve.

Adam was not one of his own sons, nor one 'of men since born.' Eve was not one of her own daughters. The phrase may be admired, but is scarcely to be imitated. Milton, however, should not be censured for catching a grace beyond the reach of rules."—*Holmes's English Grammar*, p. 104.

Milton, instead of employing pure idiomatic English to express his idea, chose to imitate a form he had met with in Greek, and thus with his Greek he made simply an English bull. "Little Dominic, have you any brothers?" "No; I wish I had, for perhaps they would be kind to me; but I have no brothers but myself." Little Dominic had caught "a grace beyond the reach of rules;" but the poor little fellow had no grammarian to tell him what he had done.

“Montesquieu enjoys, perhaps, a wider celebrity than any political writer of modern Europe.”—*Macaulay*. Montesquieu being one of the political writers of modern Europe, the adjective *other* should have been employed—“than any *other* political writer of modern Europe.”

“The appearance of Mr. Crummles was more striking than that of any member of his party.”—*Dickens*. Was Mr. Crummles a member of the party? If so, *other* should have followed *any*. “A fondness for show is of all *other* follies the *most* vain.” Here *other* is incorrectly used.

Sometimes the separation may be indicated by other words. “This work commanded much more attention, as a pronouncing dictionary, than any other of the kind that preceded it.”—*Worcester*. “This work” could not be one of “those that preceded it,” and *other* is incorrectly used.

15. When two objects of the same class or division are compared the comparative is used like the superlative, being followed by *of*; as, “He is the taller of the two brothers.”

This being a violation of the principle that the comparative presents the objects compared in *different* classes or divisions, the superlative is often, when two objects of the same class are compared, used in the same way in which it is used when more than two objects are compared; as, “The *strangest* of the two.”—*Hawthorne*. “The *most* agreeable of the two.”—*Cowper*. “The *least* qualified candidate of the two.”—*Dickens*. “Which of these two causes was *most* active.”—*G. P. Marsh*. “The *most* lifelike of the two.”—*Merivale*. “Of the two elements of a compound sentence which is the *most* important?”—*Latham*. “She asked him whether his queen or she had the *finest* hair; she even inquired which of them he esteemed the *finest* person.”—*Hume*. “The *most* fatigued of the two.”—*Hood*. “The *least* serious of the two.”—*Wilkie Collins*. “The *least* of two evils.”—*Southey*. “Whether his cabinet or that of Mynheer Sloane at London was the *most* valuable.”—*Smollett*. “Of these two forms we should adopt that which will render the sentence the *most* perspicuous and agreeable.”—*Goold Brown*. “The services of the lawyer are the *most* expensive and the *least* useful of the two.”—*Scott*. “We say *to ride a horse* and *to ride on a horse*. The first is, we believe, the *most* usual construction.”—*Mulligan*. “The *eldest* of his two sons.”—*Thackeray*. “The auditory of Mr. Travers was far the *most* numerous [compared with that of Hooker].”—*Fuller*. “Of two usances the *merriest* was put down.”—*Shakespeare*.

“Wherever God erects a house of prayer,
The devil always builds a chapel there;
And 't will be found, upon examination,
The latter has the *largest* congregation.”—*Defoe*.*

16. Double comparatives and superlatives, such as *more wiser*, *most wisest*, formerly common, are now avoided. But *lesser* is used by good writers; as, “The Lesser Asia.”

17. *Each*, *every*, *either*, and *neither* require verbs and nouns (including pronouns) connected with them to be of the third person singular; “Neither [boy] of them is

* The two forms are sometimes used indiscriminately in the same passage; as, “Hamish, the *elder* of these youths, was the *tallest* by a head.”—*Scott*. “Which was the *greatest* innovator, which was the *more* important personage in man’s history, he who first led armies over the Alps and gained the victories of Cannae and Thrasymene or the nameless boor who first hammered out for himself an iron spade?”—*Carlyle*.

“Between two hawks, which flies the *higher* pitch;
Between two dogs, which hath the *deeper* mouth;
Between two blades, which bears the *better* temper;
Between two horses, which doth bear him *best*;
Between two girls, which hath the *merriest* eye.”—*Shakespeare*.

a bad boy;" "Each [boy] has studied his lesson;" "Either [person] of you is competent;" "Neither [person] of us was out of his seat."

So even when two or more objects are mentioned; as, "Each book and each paper is kept in the place assigned to that book and that paper;" "Every book and paper is kept in the place assigned to it."

Such expressions as "every three weeks" are correct, because the whole time is taken as *one* thing.

No joined to two or more singular nouns requires verbs and nouns to be singular; as, "No book and no paper is out of its place."

The following passages are incorrect: "Each person drawing in their breath hard."—*Scott*. Their should be his. "Each knew the situation of their own bosom, and could not but guess at that of the other."—*Scott*. A man and a woman being referred to in the passage, his can not be used instead of their. The passage may be thus corrected: "Both knew the situation of their own bosoms, and each could not but guess at the situation of the other."

18. By some it is asserted that the expression *each other* refers to two objects only and *one another* to more than two. But there is no good authority for these restrictions; *each other* and *one another* are applied either to two or to more. Johnson says, "To *each* the correspondent is *other*, whether it be used of two or of a greater number." Webster says of *each*, "Denoting one of the two or more individuals composing the whole, considered separately from the rest. To *each* corresponds *other*." "Two buckets filling *one another*."—*Shakespeare*. "Your brother and my sister no sooner sighed but they asked *one another* the reason."—*Id*. In each of these passages *one another* is applied to two. Worcester says of *one another*, "Two persons or things taken reciprocally." In the implied restriction he is not correct. "A new commandment I give unto you, that ye love *one another*."—*English Bible*. "The big round tears coursed *one another* down his innocent nose."—*Shakespeare*. *Each other* is applied to more than two in the following passages: "The cannibals that *each other* eat."—*Shakespeare*. "The sonnes and the daughters shall rebel ayenst father and mother, and kinred ayenst kinred, and chiden and despisen *eche other*."—*Chaucer*. "The thieves (Falstaff and his companions) are scattered and possessed with fear so strongly that they dare not meet *each other*."—*Shakespeare*.

19. *This* and *that* belong to singular nouns; *these* and *those* to plural nouns; as, "This apple, these apples; that kind, those kinds."

20. When *this* (plur. *these*) and *that* (plur. *those*) refer to objects previously mentioned *this* refers to the last-mentioned, as being nearer than the other; as, "Virtue and vice are direct opposites; *that* ennobles the mind, *this* debases it."

"Farewell my friends! farewell my foes!

My peace with *these*, my love with *those*."—*Burns*.

21. Avoid such vulgarisms as "this *here* book," "that *there* hat," "them books," "them *there* hats."

22. When two or more objects are to be distinguished from each other by emphasis or otherwise the adjective expressing a quality or limitation common to them must be repeated; as, "To make a distinction between a man and a beast;" "The figurative and the literal sense are jumbled together;" "Both the man and the woman were acquitted;" "Neither the man nor the woman was found guilty;" "Either the father or the son must suffer."

This principle is violated in the following passages: "With this simple talk the old and young gentleman beguiled their way."—*Thackeray*. "Case is either the form or position of a noun."—*Hiley's English Grammar*. "The law is equal between the prosecutor and defendant."—*Judge Bullar*. "It embraces a portion both of the past and future."—*Pinneo's English Grammar*. "The Eclogues of Virgil and Odes of Horace."—*Scott*. "The difference between the adjective and adverb."—*Mulligan*. "Charlie also bought a coarse and fine saw."—*Rev. E. Kellogg*.

23. An adjective with its noun is sometimes improperly used for a compound noun; as, "Musical printer" instead of "music-printer," "photographical album" instead of "photograph-album." One may be a music-printer who is not musical in any sense; a photograph-album is an album for containing photographs, and it is not at all photographic.

24. The preposition *of* is sometimes improperly inserted between *all* and its noun or between *both* and its noun; as, "All *of* his men were taken prisoners;" "Both *of* the apples were ripe." Say "all his men," "both the apples."

Of is used between *all* or *both* and a pronoun; as, "All of them were taken prisoners;" "Both of them were taken prisoners." Better, "They were all taken prisoners;" "They were both taken prisoners."

25. "Number one," "number two," etc., are correct expressions, because *one*, *two*, etc., are spoken of merely as numbers; but "*part* one," "*book* two," "*hymn* fifty" are modern absurdities. "Canto first."—*Wordsworth*. "Act second."—*Goldsmith*. "Flight first."—*Carlyle*. "Book the second."—*Dickens*. "Canto fourth."—*Scott*.

26. When two or more adjectives belong to the same noun the article is placed before the first only; as, "He is a good and great man." But for the sake of emphasis the article may be repeated, if no ambiguity is caused by the repetition; as,

"A sadder and a wiser man
He rose the morrow morn."—*Coleridge*.

27. Generally the repetition of the article indicates that the adjectives belong to different nouns, all but the last being understood; as, "He has a white and a black horse" (a white horse and a black horse). By "a white and black horse" is meant but one horse.

Instead of repeating the article we may in some instances put the noun in the plural; as, "The north and south poles," "the Old and New Testaments." There is no ambiguity here, for we know that there are only two poles and two Testaments; but "the black and white horses" may mean several horses, and the expression is not equivalent to "the black and the white horse."

We may say "the north and *the* south pole" or the "the north and south *poles*," but not "the north and south pole" nor "the north and *the* south *poles*." It is correct to say "the first and second editions of the work," because the two editions are taken together; but it is incorrect to say "the first *or* second *editions*," because one or the other edition is meant, and not both.

With other limiting words there is the same principle of arrangement. "On that day he made his first and last will" (one will). "I compared his first and his last will" or "his first and last *wills*" (more than one).

Similar to "the north and south poles" are such expressions as "Walnut and Chestnut *streets*."

28. Before such complimentary epithets as *honorable* and *reverend* and the abbreviations of them *the* should be expressed; as, "A speech was made by *the* Hon. John Smith;" not "by Hon. John Smith."

29. A title mentioned merely as a title or a word mentioned merely as a word should not have *an* (*a*) before it; as, "He claimed the title of *duke*;" "He was fond of using the word *individual* for *person*."

30. When two nouns are used in comparing two qualities in the same object *an* (*a*) should not be placed before the second noun; as, "He is a better poet than *historian*" (better in poetry than in history).

31. A word connected with a word as another name for the object should not have an article before it; as, "The trachea, or windpipe."

32. The adjective *some* is often placed before numerals to make the number less definite; as, "This happened *some* fifty years ago."

33. The adjective *some* should not be used for the adverb *somewhat*; as, "He is *some* better" instead of "He is *somewhat* better."

34. With adjectives denoting more than one plural nouns should be used; as, "It weighed twenty pounds;" not "twenty pound."

35. A difficulty is sometimes felt in deciding whether the adjective or the adverb should follow certain verbs.

If *quality* is to be expressed, the adjective should be employed; if *manner*, the adverb.

With the verb *to be* or verbs denoting *coming to be* it is quality that is to be expressed, and the adjective must be employed; as, "He *is* cautious;" "He *became* (came to be) cautious;" "He *grows* (is coming to be) cautious;" "She *turned* pale."

All verbs in which the idea of *being* prevails must have the adjective.

If *to be* may be inserted after the verb, the adjective should be used; as, "She appears [to be] happy;" "I shall continue [to be] thankful."

If the verb denotes an impression made on any of the senses, the adjective should be used; as, "He *looks* sad" (*is* sad to the eye); "The rose *smells* sweet" (*is* sweet to the smell); "This apple *tastes* bitter" (*is* bitter to the taste); "That music *sounds* sweet" (*is* sweet to the ear); "This board *feels* smooth" (*is* smooth to the touch). In each of these passages the verb denotes *being* as perceived by the sense indicated, and it is *quality* that is to be expressed, not *manner*.

When the verb denotes activity of the organ of sense the adverb must be used, *manner* being that which is to be expressed; as, "She *looks* tenderly (in a tender manner) at him;" "He *touched* the anaconda cautiously" (in a cautious manner); "He *felt* it carefully."

It is correct to say, "The moon shines bright," the object being to express what the moon *is*; but sometimes the adverb is used with such verbs as *shine*, the object then being to denote *in what manner* the action is performed; as, "The moon shone gloriously into the room."

Verbs denoting *being* in particular states or postures require adjectives; as, "The three *stood* (*were*) calm and silent."—*Macaulay*. "Many a nobleman *lies* (*is*) stark and stiff."—*Shakespeare*. "Time *hangs* (*is*) heavy in the hall."—*Scott*. "The uneasiness that *sits* (*is*) so heavy upon us."—*Locke*.

"John arrived *safe*." The adjective is correctly used here, because the intention is to express the *state* in which John was when he arrived, not the *manner* of his arrival.

"I feel *badly*," an expression employed to declare that the speaker feels unwell, indisposed, uncomfortable, or something of the kind, really expresses that the speaker is dissatisfied with the manner in which he performs the act of feeling.

EXERCISES.

1. Point out the adjectives and the nouns to which they belong:

A bright day followed a gloomy night. She had auburn hair, blue eyes, a fair complexion, white teeth, and rosy lips. He was a short, square-built old fellow, with thick bushy hair and a grizzled beard.—*Irving*. Her sunny locks hang on her temples like a golden fleece.—*Shakespeare*. Bear not along the clogging burden of a guilty soul.—*Id.*

[Remark 1.] I saw a man cutting wood. The young maiden was seen standing on the shore, exposed to the merciless winds, and extending her hands toward heaven. Having lost his wealth, he was deserted by his boon companions. He is writing a letter.

They fell into a discussion concerning courts-martial. He was an excellent critic regarding all artists save one. There is but one opinion

respecting his conduct. He made himself acquainted with every thing relating to this question. He made himself acquainted with every thing touching this question. He acted with zeal according to his knowledge. He acted with zeal excelling his knowledge. Let your zeal be according to knowledge. We may soon our satisfaction have touching this point.—*Shakespeare*. He asked a hundred questions regarding all things round about him.—*Thackeray*. Concerning all the other provinces of the Western Empire we have continuous information.—*Macaulay*. Touching the nature of these institutions there has been much dishonest and acrimonious controversy.—*Id.*

[Remark 3.] To err is human, to forgive divine. Lying is base. That he should so far forget himself is wonderful.

[Remark 4.] To be idle is to be vicious. Appearing good is not always being good.

[Remark 5.] This work treats of the true, the beautiful, and the good.

[Remark 6.] The rich are not always happy. The truly brave are not rash. Some of these girls are careless. The storm detained many from the meeting. The day was one of happiness. The life of this nobleman was that of a madman.

[Remark 7.] Viewing the matter in this light, his conduct is not surprising. Excepting a few books, every thing in the house was destroyed. There was a great deal of confusion and, speaking generally, a great deal of straw every where. Respecting what a rancorous mind he bears, it is not policy he should come near your person.—*Shakespeare*.

[Remark 9.] He was a ruler sagacious in counsel and deliberate in action.

[Remark 10.] This occurrence made him happy. Boiling turned the lobster red.

2. Correct the errors :

He has not enough money to pay for his dinner. I have enough bread for us all.

[Remark 12.] For them is reserved that last and decisive stage of the great conflict between man and nature in which, advancing from success to success, fresh trophies will be constantly won, every struggle will issue in a conquest, and every battle end in a victory.—*Buckle*.* It is money that the miser alone regards. It is by mercy that he can alone be saved.

* To what noun does *advancing* belong? The arrangement represents it as belonging to *trophies*. The structure of the sentence must be changed—"in which, *advancing* from success to success, *man* will constantly win fresh trophies, every struggle issuing in a conquest, and every battle ending in a victory?"

[Remark 13.] The greatest two men of the time. The young two men met. These most worthy two persons. Those indefatigable two intriguers. The chief two men. The wisest seven men. The largest two rivers. Under the last two designations. Louis caused the last two words to be omitted. The first three sultans. The last two of these acts. The former seven volumes of the Spectator. The next two lines in that ode. The last two chapters.

[Remark 14.] Isabella was the cause of more misery in both countries than any woman who ever lived.—*White's History of France*. The landlord was thought to see further and deeper into things than any man in the parish.—*Fielding*. [The landlord belonged to the parish.] The tragedy of Douglas is more popular than any tragedy in the English language.—*Dr. A. Carlyle*. In plot, character, and incident, in dialogue, humor, and wit, "The School for Scandal" is acknowledged to surpass any comedy of modern times.—*Chambers*. It is a stain the most difficult of all others to expunge. Of all other poets Shakespeare is the greatest.

[Remark 16.] A more healthier place can not be found. The nightingale's voice is the most sweetest in the grove.

[Remark 17.] Let each of them be heard in their turn. Each of you are entitled to your share. Neither of us have had our portion. Every one of us have recited our lessons. Neither of these men seem to have any idea that their opinions may be wrong. If either of these two qualities are wanting, the language is imperfect. Neither of us are persons likely to postpone such a meeting. Neither of them are remarkable for precision.—*Blair*. Each of the ladies, like two excellent actresses, were perfect in their parts.—*Scott*. The two sisters were extremely different, though each had their admirers.—*Id.* Neither of which are taken into account.—*Dean Alford*.

[Remark 19.] I do not like those kind of men. Who broke that tongs? Will you have some of these molasses? We can easily manage these sort of things.

[Remark 21.] This here apple is green, and that there is rotten. I have never read them books. Them men spoke to me.

[Remark 22.] *I* has a long and short sound. The large and small boy went home. Death comes to both the good and bad. Can you tell the difference between a tree and shrub?

[Remark 23.] He was appointed musical director. She has a fine photographic case.

[Remark 24.] All of these books are interesting. I have no hesitation in saying that all of these forms are incorrect.—*Fitzedward Hall*. Nearly all of these sentences.—*Kerl's Common-school Grammar*. Both of the boys were punished.

[Remark 27.] The north and south pole. The Old and the New Testaments. The longest and shortest day of the year.

[Remark 28.] I heard Rev. Mr. Anderson preach to-day. Hon. Ephraim Jones presided at the meeting.

[Remark 29.] He bore the title of a marquis. The word *party* for a *man* occurs in Shakespeare.—*Dean Alford*.

[Remark 30.] He writes poetry as well as criticisms, but he is a better critic than a poet.

[Remark 33.] This lesson is some easier than that.

[Remark 34.] The pole is twelve foot long. I bought five bushel of wheat.

[Remark 35.] It made me mad to see him shine so briskly and smell so sweetly. That which we call a rose by any other name would smell as sweetly. She looks beautifully in that dress. I ate some hominy at dinner, and I have felt very badly ever since. He has arrived safely at home.

RULE IX.

A verb must agree with its subject in number and person; as, "I *love*, thou *lovest*, he *loves*, we *love*, you *love*, they *love*."

Remarks.—1. In some languages there is a distinct form for each person; as in Latin, *amo, amas, amat, amamus, amatis, amant*. But the English verb has no personal termination but *est* for the second person singular and *s* for the third person singular of the present tense and *st* for the second person singular of the past tense; as, "Thou *lovest*, he *loves*, thou *lovedst*. (See Remark 1, p. 94.) *May, can, might, could, would, should* have no variation except *st* for the second person singular; as, *mayst, canst*. *Shall* and *will* have only *t* for the second person singular, *shalt, wilt*. The verb *have* has *hast*, contracted from *havest*, and *has*, contracted from *haves*. *Do* has *dost*, contracted from *doest*.

The verb *be* has a greater number of forms; as, present tense, singular, *am, art, is*, plural, *are*; past tense, *was, wast (wert), was*, plural *were*.

2. The verb *need* when followed by an infinitive is generally used without the *s* of the third person singular; as, "He *need* not be so hasty." It sometimes takes the *s*; as, "She *needs* not [make a doubt of your valor] when she knows it cowardice."—*Shakespeare*.

Dare when followed by the infinitive is sometimes used without the *s*; as, "Who *dare* scarce show his head on the Rialto."—*Shakespeare*. More frequently it takes the *s*; as, "No spirit *dares* stir abroad."—*Shakespeare*. "Goodness *dares* not check thee."—*Id.* "Who *dares* receive it other?"—*Id.*

3. In ordinary language the chief practical points that present themselves are whether we are to use in the third person *is* or *are*, *was* or *were*, *has* or *have*, the singular form in *s* or the plural form without *s*.

4. When an infinitive, a gerund, or a noun-proposition is the subject (see p. 161) the verb must necessarily be of the third person singular; as, "To study *pleases* him."

5. An adjunct of the subject should not affect the form of the verb; as, "The number of oysters *increases*," not *increase*; "The ship with all the crew *was* lost," not *were*. In this sentence there is but one nominative, *ship*, which is singular and

requires a singular verb. Some writers use the plural verb in such cases, but they should not be imitated. In most cases it is better to use *and* with a plural verb.

"Twice one *is* two," not "Twice one *are* two," is the correct form. The number one taken twice is equal to two. "Three times two is six" means that the abstract number two taken three times is equal to six.

Some would use the singular when two or more numbers are added; as, "Two and three *is* equal to five;" but as there are two or more words connected by *and*, the plural form seems to be required, according to Remark 6.

6. Two or more singular nouns connected by *and* expressed or understood, being equivalent to a plural noun, take a plural verb; as, "James and Edward *are* studious."

The same principle applies to *nouns* (including pronouns) referring to the connected nouns; as, "James and Edward are studious *boys*, and *they* will learn." And in general whatever controls the number of the verb controls the number of the noun referring to the subject.

"The collective *disposition* and *ability* of a community, working *itself* out under the guidance of circumstances, *determines* the phonetic form."—*Whitney*. *Disposition* and *ability* are *two* things, not *one* thing.

7. When two or more nouns are connected to denote one whole the verb must be singular; as, "A hue and cry *was* raised;" "Bread and butter *is* excellent food." Some write words connected in this way as one compound word; as "hue-and-cry."

8. When *each*, *every*, or *no* is used with singular nominatives connected by *and* the verb (and noun) must be singular, the objects being taken separately (one by one); as, "Each book and paper *is* kept in *its* place;" "Every man, woman, and child *was* lost;" "No book and no paper *is* out of *its* place."

9. When subjects connected by *and* follow the verb the verb is sometimes put in the singular number, if the subject next to it is singular; as, "Thine *is* the kingdom and the power and the glory;" "The scene was a stable, wherein *was* an ox, an ass, the cradle, the virgin, the babe, Joseph, shepherds, and angels."—*Locke*. "There *was* such peace and beauty in the scene."—*Dickens*. In such cases the speaker's attention seems to be fixed on each object in succession, and not on all the objects at once. The verb is understood with all the subjects but the first.

10. *And* may sometimes seem to connect nouns when it really connects propositions; as, "John, and James also, is here" = "John is here, and James also is here;" "John, and James too, is here" = "John is here, and James too is here;" "John, and not James, is here" = "John is here, and James is not here." In each of these examples *John* is the subject of *is* expressed, and *James* is the subject of *is* understood.

Akin to these constructions are such as "John, but not James, is here" = "John is here, but James is not here;" "John, as well as James, is here" = "John is here as well (truly) as James is here;" "Pompey, as well as Cæsar, was a great general."

"Here the boys, and especially Charlie, *was* very much interested in the tools." The writer meant that the *boys* were very much interested, and he should have used *were*, "and especially Charlie" forming part of another proposition.

If one of two subjects between which *and* is placed has a negative joined with it, it is the subject of a verb understood, the other noun being the subject of the verb expressed; as, "*Virtue*, and not riches, *constitutes* the happiness of a nation." Here *virtue* is the subject of *constitutes*, and *riches* is the subject of *constitute* understood.

11. The speaker regards all associated with him, whether they are denoted by one word or by more, as united with him in speaking, and accordingly he includes them all with himself by using the plural pronoun of the first person, *we* (*our*, *ours*, *us*); so that "you and I" = *we*, "George and I" = *we*, "you and I and George" = *we*; as, "We soldiers must leave *our* native land;" "You and I and George are to get *our* new desks to-day."

12. If the speaker does not mention himself, he includes the person addressed and all associated with the person addressed in the plural pronoun of the second person, *you*; so that "*thou (you) and George*"=*you*; as, "*You soldiers must leave your native land!*" "*Thou and thy wicked son have spread your snares for my life.*"

13. In those languages which have distinct form for each person of the plural "*You and I*," "*George and I*" take the first person, etc.; but in English, as the three persons of the plural are alike in form, this principle is of no practical importance.

14. Two or more singular nouns connected by *or* or *nor*, not being equivalent to a plural noun, require a singular verb; as, "*John or James was here*" (one or the other was here, but not both); "*Neither John nor James was here*" (neither the one nor the other was here).

15. When the nominatives connected by *or* or *nor* differ in person or number the verb agrees with the nominative next to it; as, "*Either thou or I am concerned*;" "*I or thou art to blame*;" "*Neither you nor he is to blame.*" "*Either the prior or thou hast made some singular alterations.*"—*Scott.** When a singular and a plural subject are connected by *or* or *nor* the plural subject is placed next to the verb; as, "*Neither poverty nor riches were injurious to him.*"

Few good writers ever use such constructions as these. It is generally better to express the verb with each subject or to change the form of expression; as, "*Either thou art concerned or I am*," or "*One of us is concerned*;" "*I am to blame or thou art*," or "*One of us is to blame*," or "*The blame rests on me or thee*;" "*He was injured by neither poverty nor riches*," etc.

16. A collective noun in the singular number takes a singular verb when the speaker thinks of the collection as *one* mass or body, a plural verb when he has in his mind the individual objects composing the collection.

"*The crowd was immense, and it swayed hither and thither in one unbroken mass.*" Here the crowd is spoken of as *one*, and accordingly the verb *was* and the noun *it* are in the singular number. "*All the world are spectators of your conduct.*" It is the *persons composing* the world that are here spoken of, and accordingly the verb *are* and the noun *spectators* are in the plural number.

"*The army destroys every thing in its course*;" "*The army destroy every thing in their course.*" Which of these is the correct expression? Does the speaker think of the army as *one* body, or does he think of the individual soldiers? Evidently he thinks of the army as one body, and he should use the singular verb and noun.

Let the pupil ask himself similar questions with respect to "*The nation is powerful*" and "*The nation are powerful*," "*The meeting was large*" and "*The meeting were large*," "*The multitude pursue pleasure as their chief good*" and "*The multitude pursues pleasure as its chief good*," "*The corporation consists of a mayor and council*" and "*The corporation consist of a mayor and council*," "*The committee was very full*" and "*The committee were very full.*" He will see that the first expression in each series is the correct one.

*Latham says that when the words *either* or *neither* precede the pronouns the verb is in the third person ("*Either he or I is in the wrong*," "*Neither he nor I is in the wrong*"), and that when the pronouns are not preceded by *either* or *neither* the verb agrees with the first ("*I or he am in the wrong*," "*He or I is in the wrong*," "*You or he are in the wrong*," "*He or you is in the wrong*"). Every cultivated ear instinctively rejects such expressions as those presented here as models. What ear could tolerate "*Either the prior or thou has made some singular alterations*"? The ear tolerates expressions containing a verb which is inconsistent with one subject but consistent with the other only when the verb is placed next to the subject with which it is consistent.

When a person invites the public to attend a lecture or speech should he say, "The public *is* invited" or "The public *are* invited"? In other words, does he think of the whole public as *one* mass, or does he think of the persons composing the public? Evidently it is of the persons composing the public that he is thinking, and he should say, "The public *are* invited."

17. With the second person of the imperative the subject is generally omitted; as, "Go [you] in peace." (See Rule I, Remark 3.)

18. When the subject is a relative pronoun it is sometimes omitted. (See Rule I, Remark 4.)

19. The subject is sometimes omitted when it is the antecedent to a relative pronoun; as, "Who combats bravely *is* not therefore brave."—*Pope*. (See p. 36.)

20. "Betwixt four and five years had elapsed since they had parted on the beach of the island of Rosenath."—*Scott*. What is the subject of *had elapsed*? Not *years*; for that is in the objective case after the preposition *betwixt*. Some such word as *space* is implied.

The subject is omitted in such expressions as *as follows*, *as appears*; as, "The road is dangerous, *as* [it, the matter] *appears* from his statement;" "His speech was *as follows*;" "His words were *as follows*." *It* or some other general word is the subject of *follows*, which takes the same form whether the word preceding it is singular, like *speech*, or plural, like *words*.

21. There is a construction in which by the omission of the subject *but* seems to be equivalent to a relative pronoun and *not*;* as, "There is no man *but* knows" = "There is no man *who* does *not* know." "There was not a pretty face in the whole country *but* came in for a share."—*Irving*. "There is scarcely one of these characters *but* is a villain."—*Thackeray*. "There's not a breeze *but* whispers of thy name."—*Procter*. "What tender maid *but* must a victim fall?"—*Pope*.

"On the house-tops was no woman
But spat towards him and hissed;
No child *but* screamed out curses
And shook its little fist."—*Macaulay*.

"There's not a string attuned to mirth
But has its chord of melancholy."—*Hood*.

"No sycophant or slave that dared oppose
Her sacred cause *but* trembled when he rose."—*Cowper*.

"There's not the smallest orb which thou behold'st
But in his motion like an angel sings."—*Shakespeare*.

We may suppose an ellipsis of a personal pronoun in this construction; as, "There's not a breeze *but it* whispers of thy name." But a relative seems to be wanting. "There is no man *but* [a man who] knows." "There's not a breeze *but* [a breeze that] whispers of thy name." "There was no sycophant *but* [a sycophant that] trembled when he rose."

22. The subject is sometimes improperly omitted; as, "The whole is produced as an illusion of the first class and *hopes* it will be found worthy of patronage." Here *hopes* is connected to *is produced*, and *the whole* is represented as hoping, etc. *He* or some other noun should be inserted before *hopes*. "Any person finding the spectacles, and will return them to the Galt House, shall be liberally rewarded." Here *person* is the subject of *shall be rewarded*, and *will return* has no subject. Corrected, "Any person who shall find the spectacles and return them," etc. "Their master happened to stay at home that summer to finish a galley he was building to cruise with, and *was* then upon the stocks."—*Lockhart's Don Quixote*. Here the master is

* Like the Latin *quin*; as, *Nemo est quin sciat*, where *quin*=*qui non*.

represented as being on the stocks. *Which* should be inserted before *was*. "A kind of riding with short stirrups which the Spaniards took from the Arabians, and is still used by all the African and Eastern nations."—*Lockhart's Don Quixote*. What is the subject of *is used*? Not *which*; for that is the object of *took*. Insert *which* before *is used*.

23. As the relative pronoun does not vary in form for number or person, the number and person of the verb are determined by the antecedent; as, "I who *am*, thou who *art*, he who *is*, we who *are*, you who *are*, they who *are*."

"Thomas Mowbray, Duke of Norfolk, head of one of the greatest houses that ever *was* in England."—*Maginn*. The antecedent to the relative *that* is *houses*, and the verb should be plural—"one of the greatest houses that ever *were* in England." "He was one of the most mischievous statesmen that has ever appeared in modern Europe."—*Sir Jonah Barrington*. Why is *has* in this passage incorrect? "He was the most mischievous statesman that has ever appeared in modern Europe." Is the singular *has* in this passage correct? Why?

EXERCISES.

1. Point out the verbs and subjects:

Now fades the glimmering landscape on the sight.—*Gray*.

Lovely indeed the mimic works of Art,
But Nature's works far lovelier.—*Cowper*.

How noiseless is thought! No rolling of drums, no tramp of squadrons or immeasurable tumult of baggage-wagons, attends its movements.—*Carlyle*.

2. Correct the errors:

They was discontented. You has no book. Does you live there? You is here. You was there. You loves rain. We was delighted. Thou has been pleased. Was you present? Them's my sentiments. Circumstances alters cases. Molasses are sweet, and so are honey. His pulse are very rapid. Idle boys hates study. Fifty pounds of wheat contains forty pounds of flour. Here lies the remains of John Smith. Not one in ten of the English plays written before the time of Shakespeare have escaped destruction.—*R. G. White*. The derivation of the word, as well as the usage of the great majority of English writers, fix the spelling the other way.—*Dean Alford*.

[Remark 5.] A part of the exports consist of raw silk. Nothing but vain and foolish pursuits delight some persons. The derivation of these words are uncertain. The general with some soldiers were taken.

[Remark 6.] Idleness and ignorance produces many vices. John and James has been here. Temperance and exercise preserves health. Time and tide waits for no man. Our welfare and security consists in unity. Honor and fame from no condition rises. He and I was there. The love of virtue and devotion to pleasure is opposed to each other. His energy and industry was remarkable. What means that noise and

excitement? Much does human pride and folly require correction. If his explanation and mine agrees.—*Smollett*.

[Remark 8.] Every leaf, every twig, every drop of water teem with life. Every sight and every sound amaze him. Each day and hour and moment are to be properly employed. No wife, no mother were there to comfort him.

[Remark 10.] The mind, and not the body, sin. Merit, and not patronage, cause his promotion. Diligent industry, and not mean savings, produce honorable competence. Cicero, as well as Demosthenes, were great orators. Books, and not pleasure, occupies his time.

[Remark 14.] Either ability or inclination were wanting. George or William have the book. Neither Jonathan nor Joseph were there. Our happiness or misery are in a great measure put in our own hands. Neither George nor Thomas nor Richard are studying. Florence or Elizabeth favor us with their company every evening. A man is not such a machine as a clock or a watch, which move only as they are moved. One or the other of these boys must relinquish their claim. I have carefully marked the secondary evidence on whose faith a passage or a fact were reduced to depend.—*Gibbon*. I am one of those whom neither fear nor anxiety deprive of their ordinary appetite.—*Scott*. A circle, a square, a triangle, or a hexagon please the eye by their regularity.—*Blair*.

The traveler, he whom sea or mountain sunder

From his own country, sees things strange and new.—*Rose*.

[Remark 16.] The British Parliament are composed of King, Lords, and Commons. The Congress of the United States consist of a Senate and a House of Representatives. The public is invited to attend, and we can promise it much pleasure. The council was divided in its sentiments. The committee were very full when this point was decided. The crowd I met were very large.

[Remark 22.] The calm in which he was born and lasted so long did not continue to the end of his life. He is a man whom I have known for a long time, and sustains an excellent character. Wilkes was a man whose inclinations led him to be corrupt, and had great abilities.

Will martial flames forever fire thy mind,

And never, never be to heaven resigned?—*Pope*.

[Remark 23.] Scott is one of those men of genius who delights in the genius of others.—*C. R. Leslie*. He came at last to prove one of the cruellest renegades that ever was known.—*Lockhart's Don Quixote*. Thackeray's "Virginians," one of the most elaborate and careful and exquisite pictures of English life a hundred years ago that has ever been painted by pen or pencil.—*Harper's Magazine*. One of the most

peculiar cases that has ever been recorded.—*Mrs. Gordon*. One of the most valuable books for the improvement of young minds that has appeared in any language.—*Boswell*. In that short time he effected one of the most extensive, difficult, and salutary reforms that ever was accomplished by any statesman.—*Macaulay*. *Abnormal* is one of those words which has come in to supply a want in the precise statements of science.—*Dean Alford*.

RULE X.

The infinitive may be used as a noun, an adjunct, or a finite verb.*

. NOUN-INFINITIVE.

As a noun the infinitive may be used—

1. As subject of a verb; as, "*To play* is pleasant;" "*To rule* a state is a difficult art;" "I feel it to be my duty *to go*" = "I feel that to go is my duty." (See p. 161, 3, and Rem.) *To go*, or *it*, *to go*, subject of *to be*.

2. As object of a transitive verb; as, "Boys love *to play*;" "He refused *to labor*;" "He has begun *to study*;" "George wishes *to learn*;" "They sought *to slay* him;" "She tried *to run*;" "I have *to pay* it;" "Justice ought (owes) *to prevail*;" "Justice should *prevail*;" "I can write" (see p. 82); "He may *go*."

3. As predicate-nominative; as, "To persevere is *to succeed*;" "The proper course is *to pay* the debt."

4. As object of a preposition; as, "He is about *to go*."

5. As noun in apposition; as, "Delightful task! *to rear* the tender thought."

6. As nominative independent; as, "*To die*, *to sleep*."

7. As nominative absolute; as, "*To whisper* being forbidden," "It being forbidden *to whisper*." (See p. 161, 3, and Remark.)

8. As factitive objective; as, "I saw him *fall*," "I heard him *sing*;" "I feel my pulse *beat*." † This may be called the *factitive infinitive*.

*Some represent the infinitive as always having a subject. In "John loves to play" *to play* is regarded as having *John* for its subject. This is an erroneous view. *To play* is merely a name for the action, and with respect to a subject does not differ from an abstract noun. "John loves *to play*" = "John loves *play*." Both these forms imply that there is some one to play; and the infinitive *to play* is no more to be regarded as having a subject than is the noun *play*.

† At least I do not believe that sentences like *Ich sah ihn fallen*, "I saw him fall," *Ich hörte ihn singen*, "I heard him sing," *Ich hiess ihn gehen*, "I bade him go," *Lass mich gehen*, "let me go," analogous cases to which occur in Sanskrit, can be taken otherwise than so that the working of the operation of seeing, hearing, etc., falls directly upon the person or thing which one sees, hears, charges, etc., and then upon the action expressed by the infinitive which one in like manner sees, hears,

ADJUNCT-INFINITIVE.

The infinitive as adjunct may contain the idea of—

1. *At*; as, "We sigh to see such ruin" (at seeing); "I rejoice to hear it" (at hearing); "Just as grieved appears [at] to want the strength of bulls."

2. *In*; as, "Boys delight to play" (in playing); "He is prompt to perform his duty" (in performing); "They rejoice [in] to do evil;" "Be thou the first [in] to befriend true merit;" "He is wiser than [he would be wise] to do this" (in doing); "Brooks exults [in] to trust and blushes [at] to be paid."

3. *Of*; as, "He was desirous to learn" (of learning); "Worthy to be promoted" (of being promoted); "I am ashamed [of] to have encouraged such a villain;" "He was afraid [of] to see her;" "The generous pleasure [of] to be charmed with wit."—*Pope*.

4. *On*; as, "They tremble to hear these murmurs" (on hearing); "She smiled to see the doughty hero slain" (on seeing); "Resolved [on] to win the prize;" "Determined [on] to resist."

5. *With*; as, "Still pleased to teach (with teaching), and yet not proud to know (of knowing), nor yet too vain [for] to mend."—*Pope*. "She should have been content [with] to manage well that mighty government."—*Dryden*.

6. *From*; as, "Yet oft a sigh prevails and sorrows fall
To see (from seeing) the sum of human bliss so small;
And oft I wish amidst the scene to find
Some spot to real happiness consigned,
Where my worn soul, each wandering hope at rest,
May gather bliss [from] to see my fellows blest."—*Goldsmith*.

7. *For*; as, "They serve [for] to fill a room;" "She stoops [for] to conquer;" "He has come in order [for] to relieve you;" "I sigh [for] to behold the scenes of my youth;" "He sent the servant [for] to

etc. The two objects of the verb are coördinate, and stand in the relation of apposition to one another (I saw "him" and "falling," "the action of falling"). It appears, however, from the context, but is not formally expressed, that the action expressed by the second object [as "fall"] is performed by the first object ("I saw the stone fall").—*Bopp's Comparative Grammar of the Sanskrit*, etc., 3, 1285.

It does not seem to be true that the action of seeing, hearing, etc., falls first upon the person or thing which one sees, etc., and then upon the action expressed by the infinitive. The infinitive rather completes the idea begun to be expressed by the verb of seeing, for instance, and then the person or thing seen is made the object of the complex expression (see "factitive objective" Remark 11, p. 203) "I saw" + "fall" = "I saw-fall." What did I see-fall? The stone. Compare "Let me go" and "Dismiss me," "He let fly a stone" and "He threw a stone."

bring the letters;" "There is a time [for] to laugh;" "He is too proud [for] to labor;" "I have a house [for] to sell;" "This house is [for] to be sold;" "He has a great desire [for] to improve;" "The fruit is ripe enough [for] to use;" "Boys long [for] to play;"* "In the time [for] to come."† "And shall I think the world was made for one,
 And men are born for kings, as beasts for men,
 Not for protection, but [for] to be devoured?"—*Dryden.*

VERB-INFINITIVE.

In the sense of a finite verb the infinitive may be used—

1. With a subject in the objective (*see* Rule I, Remark 1, p. 188); as, "I know *him* to be honest;" "Let *him* be punished;" "He orders the *bridge* to be broken down;" "He confessed *himself* to be in fault."

Remarks.—1. An infinitive, a gerund, or a noun-proposition may be the subject of an infinitive; as, "I believe it to be a difficult matter to *understand* him"—"I believe to *understand* him to be a difficult matter." (Or *it*, to *understand*. *See* p. 161, 3, Remark.) "We find *walking* to be more agreeable than sitting still." "That *he was the author* we believe to have been the opinion of all his friends"—"We believe that *he-was-the-author* to have been the opinion of all his friends."

2. An infinitive with its subject may be introduced by *for*; as, "For us to do so would be improper." (*See* p. 161.) But *for* before an infinitive with its subject is not always merely introductory; as, "This passage is too difficult for me to translate." Here *for* is a preposition having as its object *me to translate*. (*See* Remark 5, p. 206.)

2. Without a subject; as, "He was commanded to *retreat*" (that he should retreat); "He was advised to *do it*" (that he should do it); "Philip swore to *abstain* from aggression" (that he would abstain); "I told him how to *do it*" (how he should or could do it); "He was so blind as not to *see* the danger" (that he did not see); "To *confess* the truth, I was in fault." (*See* "Substitutes and Transformations," fourth paragraph, p. 176.)

Remarks.—1. For such expressions as "He is said to be honest" see Remark, p. 177. "Bills are requested to be paid in advance." Such expressions as this seem to push this construction about as far as it can in reason be expected to go. †

2. The *to* of the infinitive was originally a preposition. The Anglo-Saxons had two forms of the infinitive, one without *to*, as *helpan*, to help; the other with *to*, as

* "Than longen folke to gon on pilgrimages,
 And palmeres for to seken strange strondes."—*Chaucer.*

† "The days that are yet for to come."—*Psalter.*

‡ This construction is common in Greek and Latin and is called in Greek and Latin grammars "The personal construction for the impersonal," *personal* denoting the construction in which a *noun* is the subject (whether it denotes a person or not), and *impersonal* denoting the construction in which a *proposition* is the subject." Impersonal, "It is said that he is honest;" personal, "He is said to be honest." (*See* Hadley's Greek Grammar, p. 285; Harkness's Latin Grammar, p. 254.)

to *helpanne*, to or for helping. This form is by some called the dative of the infinitive, by others the gerund. The two forms in the course of time became confounded, so that the form with *to* came to be used instead of the simple form, and the nature of the preposition was forgotten.*

But a word does not often change its meaning so completely as to lose all traces of its original meaning, and we find *to* still employed as a preposition in some constructions, particularly with words denoting tendency; as, "She is disposed to be merry" (to merriment); "They are obliged to be cautious" (bound to caution); "He is inclined to be sad" (to sadness); "I was forced to comply" (to compliance); "He aspired to rule;" "I am going to study;" "He was urged to declare war;" "These things are destined to perish;" "It came to pass;" "It will go near to be thought so;" "This will contribute to produce satisfaction."

3. The simple form of the infinitive (without *to*) is used after the so called auxiliaries, *can, may, must, might, could, would, should*; as, "I can write," "I must write." The verbs after *shall, will, and do*, are simple forms of the infinitive; as, "I shall write," "I will write," "I do write."

4. The simple form is used after the verbs *bid, dare* (venture), *feel, hear, let, make, need, see, behold, observe, perceive*, and *have* (in the sense of procure, require, cause); as, "I bade him follow;" "I feel the pain abate;" "He made me go;" "You dare not meet him;" "We saw him fall;" "You heard him say so;" "I let him go;" "They would have us give up our rights;" "How delightful to behold a young man resist the allurements of vice!"

To is sometimes used with the infinitive after some of these verbs, particularly when they are emphatic; as, "The law of friendship bids me to conceal."—*Shakespeare*. "And bade me to dismiss you."—*Id.* "And dar'st thou then to beard the lion in his den?"—*Scott*.

After the passive voice of such of these verbs as are transitive, except *let, to* is used; as, "He was heard to declare;" "He was seen to fall."

5. The simple form is used in such passages as the following: "They are not willing to do so much as listen to his story;" "They wish to do something more than eat and sleep;" "Better not be at all than not be noble;" "She does nothing but sigh." The infinitive *sigh* is the subject of the verb *be* disguised in *but* (be out to sigh. See Remark 14, p. 139).

6. In the minds of some persons there seems to be a great deal of confusion with respect to the subject of the infinitive. To determine whether an objective after a transitive verb is the object of that verb or the subject of the infinitive following, nothing is necessary but to change the infinitive to a finite verb and see whether the object becomes the subject of the finite verb. "He commanded the soldier to shoot"="He commanded the soldier that he should shoot," *soldier* being the object of *commanded*, not the subject of *to shoot*. "He commanded the soldier to be shot"="He commanded that the soldier should be shot." Here *soldier* is the subject of the infinitive *to be shot*. The command was not given to the soldier.

"The infinitive is used . . . with a subject in the objective case; as, He told HIM TO GO."—*Vickroy's English Grammar*, p. 187. Here *him* is not the subject of the infinitive *to go*, but the object of the transitive verb *told*. The passage does not mean that he told that he should go. "The general sent him to reconnoiter. *Him* is construed as the subject of the infinitive *to reconnoiter*."—*Vickroy's Eng. Grammar*, p. 190. *Him* is not the subject of *to reconnoiter*, but the object of *sent*. The general sent him [for] to reconnoiter, that he should reconnoiter.

* To say, as Gould Brown and others do, that *to* is a preposition in such expressions as "To play is pleasant" is as absurd as to say that all the Smiths of the present day are smiths.

Another writer gives as examples of infinitives with subjects the following: "I bade *him* follow;" "He commanded *me* to desist;" "The ant told the *butterfly* to go about his business." It is easy to see that the nouns following *bade*, *commanded*, and *told* are the objects of those verbs, not the subjects of the infinitives following.

7. The imperfect infinitive denotes something as imperfect, still going on or about to take place; the perfect infinitive something perfect or past at the time indicated. "The bulls of Colchis are reported *to have* brazen feet."—*Swift*. As the writer did not wish to represent the bulls of Colchis as still in existence, he should have used the perfect infinitive, *to have had*. "The Bailie had a great mind *to have continued* the dispute."—*Scott*. As the Bailie's "great mind" did not regard something that was past at the time, the imperfect should have been used—"The Bailie had a great mind *to continue* the dispute." "I was once inclined *to have gone* on shore."—*Defoe*. Was the going on shore to precede the inclination? The answer to this question shows *to go* to be the proper expression. "I expected *to have found* him at home." We do not expect (look forward to) what is past. "I was anxious *to have done* it." *At the time of the anxiety* was the doing past? If not, *to have done* is incorrect. Apply the principle to "Yesterday I hoped *to have seen* you." If we intend to refer the *seeing* to the time denoted by *yesterday* and the hoping to some previous time, we should say, "I had hoped to see you yesterday."

8. For "He ought *to have gone*" see p. 114, 10. If the verb *ought* had a regular form for the past tense, this would be "He *oughted* to go." The perfect infinitive is employed to express what *ought* has no form to express. A similar construction is to be seen in "He should have gone," "He could have gone," "He might have gone," etc.

9. It is an error to omit *to* in any case except such as have been mentioned. Do not say, "Please excuse me," but "Please *to* excuse me."

10. Avoid the vulgarism of using *and* instead of *to*; as, "I will try *and* see him," instead of "I will try *to* see him."

11. It is a vulgarism to use the sign *to* without a verb; as, "They are always doing what they want *to*;" "I can go, if I wish *to*;" instead of "They are always doing what they want *to do*;" "I can go, if I wish," or "if I wish *to go*," or "if I wish *to do so*."

12. The infinitive and the gerund being so nearly allied (see p. 81), in some constructions either the infinitive or the gerund may be used; as, "*To play* is pleasant," or "*Playing* is pleasant;" "He ceased *to speak*," or "He ceased *speaking*." But some words require the infinitive, others the gerund; as, "He began *to speak*;" "He commenced *speaking*." It is incorrect to use the infinitive after *commence*. "I recollect *having seen* him" is better than "I recollect *to have seen* him." "She acknowledged *to have felt* an impulse towards him."—*Irving*. Better, *having felt*. "He was suspected *to entertain* sentiments unfavorable to the government."—*Scott*. Better, *of entertaining*. "In danger *to form* rash and hasty conclusions."—*Swift*. Better, *of forming*. "So supercilious and exacting that the footmen avoided *to go* his errands."—*Taine's Eng. Literature*. Avoided *going* [on]. "I do not care *for terminating* my thoughts in barren speculations."—*Addison*. Care *to terminate*.

13. For the gerund in such forms as "The house is building" see Remark 3, p. 102. Some examples are presented here. "The whilst this play is *playing*."—*Shakespeare*. "I saw that a way was *opening* for the establishment of real liberty, that a foundation was *laying* for the deliverance of man."—*Milton*. "While the temple of the Lord was *building*."—*Id.* "Designs are *carrying* on against their liberties."—*Locke*. "He begged the honor of his Majesty's accepting a dinner while his carriage was *repairing*, and while the dinner was *preparing* begged leave to amuse his Majesty with a collection of pictures."—*Horace Walpole*. "While this necessary movement was *making*."—*Cooper*. "An attempt is *making* in the English

Parliament."—*Daniel Webster*. "While these things were *transacting* in England."—*Bancroft*. "While innocent blood was *shedding* under the forms of justice Parliament met."—*Macaulay*. "There is always mason's work *doing*."—*Ruskin*. "The excellent edition of Shakespeare now *publishing* in Boston."—*G. P. Marsh*. "For me the final chapter is now *writing*; it may be already written."—*John Bright*.* (See Note O.)

EXERCISES.

1. Show how the infinitives are used:

To err is human. To whisper in school is forbidden. To remain here is impossible.

To laugh were want of goodness and of grace,
And to be grave exceeds all power of face.—*Pope*.

These boys love to study. He has learned to swim. Cease to do evil. Learn to do well. He scorns to lie. I dislike to scold him. He desires to see her. They began to fight. He has ceased to read. Fools rush in where angels fear to tread. Give me to see, and Ajax asks no more.

What a tangled web we weave
When first we practice to deceive.—*Scott*.

To live is to think. The property of rain is to wet. The best way is to frighten him. His chief object is to get money. This thing, to stand waiting for hours, has become wearisome. This alone is evil fortune, to be deprived of knowledge. You were about to speak. They are about to elect him. To forget him so soon! To live with such a woman! To please her being impossible. To understand him being so difficult.

They grieve to see him so fallen. I am surprised to find you so heedless. He wondered to meet her there. I am glad to see you. Let dogs delight to bark and bite. He was afraid to venture. They are desirous to excel. If they are handsome, they have the gift to know it. The earth shook to see the heavens on fire. They are resolved to conquer or die. I am satisfied to see you safe; I ask no more. They are content to threaten, though they would destroy. I am best pleased to be absent. Pope was not content to satisfy; he desired to excel.

I read to learn. We should eat to live, not live to eat. He is too deaf to hear you. There is a time to weep. He was anxious to succeed. He had no opportunity to distinguish himself. One of the few, the immortal names that were not born to die. We are ready to recite. We were too late to take the train. There is no time to waste. I come

* Dickens, whom grammaticasters seem to have frightened from his propriety at the beginning of his career, recovered himself at a more mature period. "Baskets, troughs, and tubs of grapes had been *carrying* all day along the roads and lanes."—*Little Dorrit*. "Among the mighty store of wonderful chains that are for ever *forging*."—*Edwin Drood*. "The street lamps were *lighting*."—*Little Dorrit*.

to bury Cæsar, not to praise him. This horse is to be sold. She is to be married.

Faith, gospel, all, seemed made to be disputed;
And none had sense enough to be confuted.—*Pope*.

All fools have still an itching to deride.—*Id.*

I supposed him to be a gentleman. That will cause you to be despised. The sovereigns had ordered their throne to be placed in public.—*Irving*. The passage of Cæsar is insufficient to prove the reindeer to have existed in Germany.—*Milman*. I believe Halifax to have been the author.—*Macaulay*. He believed it to be wrong. He did [that] what he believed to be wrong. He took a course which the event showed to have been taken too hastily.

I gave my love a ring and made him swear never to part with it. Never to speak of this that you have seen swear by my sword. He was ordered to depart out of the kingdom. He was requested to give money. They were commanded to advance rapidly. He knows not where to lay his head. Can you tell me how to do this? He was so foolish as to rush into the snare. To speak plainly, he is very ignorant. To conclude, they are like the fruits of the earth in this unnatural season. Their progress was such as to excite admiration. It is so high as to be inaccessible. He went on in a noble strain of thought and language, so as to chain the attention of every hearer.—*Macaulay*. Every passion, not to mention health and sickness and the greater alterations in body and mind, makes us appear almost different creatures.—*Addison*. Greece her useful rules indites

When to repress and when indulge our flights.—*Pope*.

2. Correct the errors:

So let he and I say good-night together. Let you and I be together. The person I had seen in pattens, and who I suppose to have been the cook, frequently came.

[Remark 4.] I heard him to say. I saw him to enter the house. Let no rash promise to be made. I felt a chilling sensation to creep over me. Wanton jests make fools to laugh and wise men to frown.

He was heard say. He was seen enter the house. The pain was felt abate. He was made go with them. He was observed put his hand in the gentleman's pocket.

[Remark 7.] The bulls of Guisando are two vast statues remaining in that town ever since the time of the Romans, supposed to be set up by Metellus.—*Lockhart's Don Quixote*. I can not excuse the remissness of those whose business it should have been to have interposed their good offices. I found him better than I expected to have found him. I was

then disposed to have yielded. They would have found it difficult to have accomplished their purpose. We have done no more than it was our duty to have done. It would have been no difficult matter to have compiled a volume of such amusing precedents. I intended to have started yesterday. They would say that the facts stated in the indictment would have been fully sufficient to have warranted the judge to have directed and the jury to have given a general verdict of guilty.—*Lord Erskine.*

[Remark 9.] Please give me that book. It is better to live on a little than outlive a great deal. You ought not walk so fast. Mary helped me do it.

[Remark 10.] I will try and do my duty. We ought not to try and over-define or prove God.—*Taine's English Literature.*

[Remark 11.] He was ordered to go, but he did not wish to. I said, I will try not to whisper this forenoon, and I did not; then I said, I will try not to this afternoon. Be sure to write yourself, and tell him to.

[Remark 12.] He is in danger to form bad habits. He was suspected to be friendly to the banished family. He avoided to express himself decidedly. She has not commenced to study yet.

RULE XI.

A preposition with its object forms an adjunct modifying some preceding word; as, "He sat *by me.*"

The preceding word is sometimes called the *antecedent term.*

"He went from Boston to Philadelphia." From what? From Boston. What from Boston? Went from Boston. *From Boston* is an adjunct to *went*. To what? To Philadelphia. What to Philadelphia? Went to Philadelphia. *To Philadelphia* is an adjunct to *went*.

"By imprudence he was plunged into difficulties." By what? By imprudence. What by imprudence? Was plunged by imprudence. *By imprudence* is an adjunct to *was plunged*. Into what? Into difficulties. What into difficulties? Was plunged into difficulties. *Into difficulties* is an adjunct to *was plunged*.*

*It is not always so easy to see what is the antecedent term, especially in the works of such authors as Pope.

"'T is from high life high characters are drawn;

A saint in crape is twice a saint in lawn."

To make *in lawn* an adjunct to *saint* would represent a saint in crape as being twice as high a character as a saint in lawn; but Pope's meaning is that one who is a saint when he is in crape (a common clergyman) would be twice a saint if he were in lawn (a bishop).

Remarks.—1. The object is sometimes omitted. (See Rule VI, Remark 6.)

2. The antecedent term is sometimes omitted; as, “[To say all] in a word, he is ruined;” “All the horrors of war before known or heard of were mercy [when compared] to that new havoc.”—*Burke*. “These, [reckoning] to a man, will hate or suspect him.”—*Pope*. “They met us [amounting] to the number of three hundred.” “The queen that bore thee, [who was] oftener upon her knees than on her feet, died every day she lived.”—*Shakespeare*. “Virtue [being] in distress excites pity.” “A poem [written] by Sir Walter Scott.” “They are often governed by fancy instead of [being governed] by reason.”

3. For *in vain*, etc., see Remark 14, p. 147. For *from forth*, etc., see p. 134, second paragraph.

4. For *from before*, etc., see Remark 5, p. 134. “Lambeth is over against Westminster Abbey.” Some make a “compound preposition” of *over against* in such constructions; but each of these words has its own meaning; *against* means *opposite to*,* and *over* implies the other side of something. Lambeth is against (opposite to) Westminster Abbey, and it is over the Thames. (See Remark 16, p. 140.)

5. Two prepositions are sometimes placed before the same object; as, “Did you vote *for* or *against* the measure?” When a preposition is separated from its object by several words the effect is generally unpleasant; as, “He came *from* and is now returning to France.” Better, “He came from France and is now returning to it.” Such forms as that mentioned above should be employed only when they produce special exactness or clearness.

6. Care should be taken to use the proper preposition.

There is no *abatement* of the disease; not *in*. He has a great *abhorrence* of such things; not *to*. That is *abhorrent* to his feelings. That country *abounds in* corn. The faithful man shall *abound with* blessings. I do not wish to *abridge* him or his privileges; sometimes *from*. He *accommodated* himself to circumstances. *Accommodate* him with a loan. He was *accused* of having done this. He was *acquitted* of the accusation. This was well *adapted* to the purpose. *Adjust* the garment to the body; not *with*. She *admonished* him of his fault. To get the *advantage* of him; or *over*. He is an *advocate* for peace. His *affection* for his parents; sometimes *to*. Painting has great *affinity with* poetry. The Marquis of Lorne’s *affinity* to Queen Victoria. I could not *agree with* him *in* that opinion. He *agreed* to my proposal. This dialect is *akin* to that; not *with*. This caused her *alienation from* him. This clan is *allied* to that. They have formed an *alliance with* him. She made an *alteration in* the dress. Alexander was *ambitious* of glory; sometimes *for*; as, “I am *ambitious* for a motley coat.”—*Shakespeare*. This is *analogous* to that. We find some *analogy between* plants and animals. Plants have some *analogy* to animals; or *with*. He is *angry with* her. He is *angry at* her conduct. She has a great *antipathy* to a cat; sometimes *against*. This was *appropriate* to his circumstances. I *argued with* him for an hour. *Arrayed in* purple and fine linen; sometimes *with*. We *arrived at* Stonington. He is *ashamed* of having deceived you. *Attend* to what I say. *Attend on* † that lady. He is *averse* to flattery. He has a great *aversion* to it; sometimes *for*; formerly *from*.

She *beguiled* him of his money *with* flattering words. He *bestowed* the money on his favorites. He *brags* of his dog. They are *bigoted* to their idols. He *blushed* for shame. They still *blush* at vice.

The room is *capable* of holding five hundred persons. He has no *capacity* for thinking. He *certified* me of the fact. They *charge* the crime on us. They *charge*

* “Against the Tiber’s mouth, but far away,
An ancient town was seated on the sea.”—*Dryden*.

† Whenever *on* is mentioned upon, which has the same meaning, may be used.

us WITH the crime. A little water *clears* us of this deed. I am *clear* FROM treason. The canals *communicate* WITH one another. He *communicated* the matter to his friends. He *compared* anger to a fire. *Compared* WITH him, she is as pure as snow. I *concur* WITH him IN opinion. Gambling and drinking *concur*red to his ruin. He *conferred* a favor ON them. Do you *confide* IN him? You must *conform* to the rule; sometimes WITH. The climate was not *congenial* to him; sometimes WITH. Health *consists* WITH temperance alone. The poem *consists* of ten stanzas. Our safety *consists* IN a strict adherence to duty. This course is not *consistent* WITH honor. He is *conversant* WITH such persons and WITH such things.* Do you *correspond* WITH your friend during his absence? This *corresponds* to what I told you; sometimes WITH.

He was *debarred* FROM this privilege; sometimes OF. *Defend* us FROM our enemies; sometimes AGAINST. *Deficient* IN means to carry on war. He thinks it *derogatory* to his dignity. Acts of Parliament *derogatory* FROM the power of subsequent Parliaments. The pound of flesh which I *demand* OF him. He *denounced* war UPON them; or AGAINST. Does our happiness *depend* ON political institutions? He was *dependent* ON her; but *independent* OF; sometimes ON. The place is *destined* to destruction; sometimes FOR. They shall *die* BY the sword. He *died* OF the cholera. She *died* FOR love. One star *differs* FROM another. I *differ* (disagree) WITH him on that point; sometimes FROM. I *disagree* WITH you on that point. He *disagreed* to our proposal. The rain will *disappoint* us OF our walk. The road was so muddy that we were *disappointed* IN the walk we took. This *discouraged* him FROM such attempts. This was a great *discouragement* FROM such attempts; sometimes TO. She was *disgusted* WITH his foppery; or AT. He has a *dislike* to such proceedings; sometimes OF. That is no *disparagement* to his understanding. You are *disposed* to mirth. He has *disposed* OF his property. This *disposes* him FOR the reception of truth. He is *distinguished* FOR his eloquence. He is *distinguished* FROM the rest by his eloquence.

He is *eager* FOR riches; sometimes AFTER. They *embarked* IN that vessel FOR Venice. He was passionately *enamored* OF her. His *endeavors* AFTER happiness; sometimes FOR. He *enjoins* ON them the duty of obedience. He *entered* INTO the plot. He immediately *entered* ON business. His name was *entered* IN the register. He made his *entrance* INTO the fort. Be not *envious* OF the wicked; sometimes AT. My praise is not *equal* to your merit. If thou art with great men, make not thyself *equal* WITH them. He was *excepted* FROM the number. There are *exceptions* to every rule; rarely FROM. She is *expert* IN sewing.

He is *familiar* WITH that book. That book is *familiar* to him. He *fought* WITH the Philistines; or AGAINST. This is *foreign* FROM the subject; or TO. He is *fond* OF the child. He has great *fondness* FOR the child. The house was *founded* ON a rock. He wishes to be *free* FROM his obligations; sometimes OF. They are *friendly* to us. She *frowned* UPON him; sometimes AT.† It is *fruitful* OF evil; sometimes IN.

He will be *glad* OF our success; sometimes AT or WITH.‡ I am *grateful* to you for this favor. Do not you *grieve* AT this; sometimes FOR.

She *hankers* AFTER flattery; sometimes FOR. Take *hold* OF him. Lay *hold* ON him.

He is *impatient* OF (unable to bear) contradiction. To be *impatient* (fretful) AT the death of a person. He is *impatient* (anxious) FOR power. A forest so dense as to be *impenetrable* to the sun; sometimes BY. That leather is *impervious* to water. That lofty peak is *inaccessible* to man. Silver *incorporated* (in one mass) WITH gold. The

* "He is *au fait* of these matters;" not IN or WITH. In French *au fait* is followed by *de*, of. "Il est *au fait* DE ces choses" — "He is up to the fact (thorough knowledge) of these things."

† *At* must be used before a word denoting the cause of the frowning; as, "Our graver business frowns *at* this levity."—*Shakespeare*.

‡ "Not a courtier hath a heart that is not glad *at* the thing they scowl *at*."—*Shakespeare*. "The Tyrian glad *with* sight of hostile blood."—*Dryden*.

Romans *incorporated* the conquered INTO their own community; sometimes IN; as, "Incorporate two IN one."—*Shakespeare*. *Inculcate* this truth ON their minds. He *indulges* himself WITH a glass of wine (instrument with which he indulges himself). He *indulges* himself IN sloth (state, condition, quality).* The feeble old, *indulgent* OR (prone to indulge) their ease. He is very *indulgent* to his children; sometimes TOWARD OR TOWARDS; as, "Most *indulgent* TOWARDS their children."—*Bacon*. The state of the weather has *great influence* ON our feelings. She has no *influence* OVER her son; she can not induce him to withdraw from his vicious companions. Some one who has *influence* WITH him may persuade him to give you the office. He was *initiated* INTO the club. To *initiate* his pupil IN (instruct him in the rudiments of) any part of learning; sometimes INTO. He made an *inroad* INTO the country. He is *insensible* TO (not affected by) her kindness. He is *insensible* OR (destitute of the feeling of) shame. He *insinuated* himself INTO the king's favor. It will bear the keenest *inspection* (close examination) INTO its truth. His *inspection* (superintendence) OVER us. He was *introduced* INTO the drawing-room and there *introduced* to the family. I hope I don't *intrude* UPON you. He *intruded* himself INTO our company. They *invested* him WITH a purple robe; or IN.

He is very *liberal* TO the poor. She is *liberal* OR promises; sometimes IN; as, "I see, sir, you are *liberal* IN offers."—*Shakespeare*. He *longs* FOR his native hills; or AFTER. He *lives* IN Lisbon; sometimes AT.†

If I had been *married* TO him. He has my good will to *marry* (intransitive) WITH Nan Page.

He was *named* AFTER his father; sometimes FOR. You have *need* OF rest.

I am much *obliged* TO you FOR this favor.‡ "We have perpetual *occasion* OF each other's assistance."—*Swift*. "Of which they may have *occasion*."—*Dryden*. This quarrel *originated* IN a trifling misunderstanding.

Come and *partake* OF my humble fare; sometimes IN. Let me *participate* IN your pleasure; sometimes OF. He has a *partiality* TO such studies. He *penetrated* INTO the heart of the country. The book was *placed* IN his hands; not INTO. He *plays* AT quoits. The field was *planted* WITH corn; not TO. He *plunged* INTO the water. He has been *pondering* ON it for an hour. He was *predisposed* TO the disease.

* Johnson says, "If the matter of indulgence be a single thing, it has *with* before it; if it be a habit, it has *in* ; as, "He indulged himself *with* a draught of wine," and "He indulged himself *in* shameful drunkenness." This is quoted with approval by Worcester and Webster. That Johnson does not give the true distinction is shown by his quotation from Locke: "A mother was wont to indulge (in the habit of indulging) her daughters with dogs, squirrels, or birds." And we may say, "He is in the *habit* of indulging himself *with* a glass of wine at dinner."

† One who thinks of any city as merely a point, as it were, will speak of a person's living *at* that city; but if by visiting the city, by examining plans and views, or by any other means he gains some knowledge of the interior, the same person will speak of a person's living *in* that city. Whatever place presents itself to the mind as having an interior will suggest the employment of *in*. One who is familiar with even a small village will say that a person lives *in* that village. No one would say, "I *saw* him *at* Lisbon;" for one who has been in any city naturally thinks of it as having an interior. "The court lay *at* Windsor." Windsor Castle is not *in* the town of Windsor.

‡ "The passive verb *am obliged* should not be followed by the preposition *to* ; we are obliged *by*, not *to* a person."—*Burt's Pract. Eng. Gram*. This is a mistake arising from a misapprehension of the meaning of the word *oblige*. "I am obliged to you" means "I am bound to you." Falstaff says, "I am bound to thee, reverend Feeble," using *bound* in the sense in which we use *obliged*. "To whom I have been often bound for no less than my life."—*Shakespeare*.

This plan is *preferable* to the other. He has a *prejudice* AGAINST the man. He has a *prejudice* IN favor of the man. He *presented* her WITH a book. He *presented* a book to her.* She has *profited* BY your advice. She *put* her book ON the table. He *put* his book IN his pocket. (*Put* is seldom, *place* never, followed by *into*.)

He *questioned* them ON that subject. You'll *question* this gentleman ABOUT me.

Try to *reconcile* him to his brother—to his fate. He knew to *reconcile* liberality WITH prudence. I have great *regard* FOR him. They have some *regard* TO what is right. *Rejoice* NOW AT this happy news; sometimes IN; as, "I'll after, to *rejoice* IN the boy's correction."—*Shakespeare*. You may *rely* ON his fidelity. He *remonstrated* AGAINST this. They bear a great *resemblance* TO each other. He has been misinformed IN *respect* to that.

A *sale* BY auction; not AT.† He is *skillful* IN drawing; sometimes AT, particularly before a gerund; as, "Will Vafer is *skillful* AT finding out the ridiculous side of a thing."—*Tatler*. She *smiled* ON his efforts (looked favorably ON them). She *smiled* AT his efforts (did not look favorably ON them). Be not *solicitous* ABOUT the future. He is *solicitous* FOR an office (something to be obtained). "Shall we *sow* the head-land WITH wheat? WITH red wheat, Davy."—*Shakespeare*. Not TO. *Strive* AGAINST temptation. *Strive* FOR the truth. I will *strive* WITH things impossible. Let us not *strive* ABOUT these unimportant matters. He was *surrounded* BY soldiers, who took him prisoner. He was *surrounded* WITH soldiers, who defended him bravely.

When we have had a true *taste* OR (actual enjoyment) the pleasures of virtue we can have no *taste* FOR (capacity for enjoyment) those of vice. He *united* (transitive) himself TO them. They *united* (intransitive) WITH him IN the petition. The hatchet will be *useful* TO us. That is *useful* FOR preserving fruit (object, end). That is *useful* IN preserving fruit (action).

Be not *weary* IN well doing. Stiff and *weary* WITH long travel. He was *weary* OF his wretched life.

7. *Between* and *betwixt* refer to two, *among* to more than two; as, "He divided his books *between* his two sons;" "He divided his books *among* his three sons;" "The exact partition of power *among* king, lords, and commons."—*Macaulay*.

8. *In* is often improperly used for *into* to denote entrance; as, "He went *in* the house." "He ran *in* the garden" implies that he was already in the garden when he began to run; "He ran *into* the garden" implies that he was out of the garden when he began to run.

9. To denote the separation of any thing into parts *into*, *to*, and *in* are used. *Into* regards the state of separation as something that may be entered into; *to* regards

*The verb *present* sometimes means *make a present* (or *presents*) *to*; as, "Thou spendest thy time in waiting upon such a great one and thy estate in *presenting* him."—*South*. The word is used in this sense when we say, "He presented her with a book," *book* denoting the instrument with which the presenting was done. Though some have objected to this form, it is rather better than the form "He presented a book to her," being less liable to be ambiguous. When Petruchio says, "I do present you with a man of mine," he is understood to be making a present; but "I do present a man of mine to you" might denote merely a formal introduction.

†*Sale by auction* (by *increasing*), so called from the fact that each successive bidder *increases* the price offered, is a particular mode *by* which goods are disposed of, as *by barter* denotes another mode. "Goods sold *by auction*."—*Johnson*. "Such is the sale *by auction*."—*Beattie*. "In America the more prevalent expression has been 'sales *at auction*,' as if referring to the place where they are made. In England the form has always been 'sales *by auction*,' i. e., by an *increase* of bids (Lat. *auctione*). This latter form is more correct, and is now coming into use in some of our leading newspapers."—*Webster's Dictionary*.

the state as something that may be arrived at; *in* regards the state as something in which the thing may exist. When the *number* of parts or pieces is mentioned *in* is always used. "Break it *into* shatters."—*Swift*. "Break it all *to* pieces."—*Shakespeare*. "Break thou *in* pieces."—*Id.* "They were divided *into* little independent societies."—*Locke*. "Divide a minute *into* a thousand parts."—*Shakespeare*. "Divide the living child *in* two."—*Eng. Bible*. "We have divided *in* three our kingdom."—*Shakespeare*. "All *to* shivers dashed."—*Milton*. "Cut me *to* pieces."—*Shakespeare*. "My leg is cut *in* two."—*Id.* "Lest Paul should have been pulled *in* pieces."—*English Bible*.

10. In some places *on* is improperly used for *in* before the names of streets; as, "He lives *in* Pittsburg *on* Wood Street."—*Burt's Pract. Eng. Gram.* "No. 137 *on* Walnut Street."—*Harvey's Eng. Gram.* It is said that a house can not be *in* a street; but certainly a house can not be *on* a street, in contact with the upper surface of a street. When we say that a certain bank is in Lombard Street we mean by *street* the *space* distinguished by the name of the paved way that passes through it, *in* which space the bank is situated. "The situation of a building, whether it were high or low, *in* an open square or *in* a narrow street."—*Addison*. "The captain proceeded to withdraw his men towards their guard-house *in* the High Street."—*Scott*. "This was a large wooden house built in a fashion of which there are specimens still extant *in* the streets of our older towns."—*Hawthorne*. "Friend Rawdon then drove on to Mr. Moss's mansion *in* Cursitor Street."—*Thackeray*. "The Merdle establishment *in* Harley Street."—*Dickens*.

11. Avoid the gross vulgarity of using *to* for *at* to denote situation or presence; as, "He is up *to* the house;" "I saw them do it over *to* Fred's."—*Rev. E. Kellogg*.

12. "I really doubt whether I shall write any more *under* this signature."—*Junius*. Some persons in America have attempted to introduce the barbarism "*over* this signature," supposing the preposition to be employed to point out the *place* of the signature in relation to the writing. It would not be more absurd to suppose that "He did it *under* the name of friendship" implies that the name of friendship was written over him. "Under his signature" implies that the signature gives character, attestation, authority to the writing. Those who say "*over* his signature" should, to be consistent, say "given *over* my hand and seal." "The first works which were published *under* my name."—*Johnson*.

EXERCISES.

1. Point out the adjuncts and the antecedent terms:

Our clock strikes when there is a change from hour to hour; but no hammer in the horologe of Time peals through the universe when there is a change from era to era.—*Carlyle*.

[Remark 2.] In short, he is ruined. All that they did was piety to this.—*Ben Jonson*. We are ready to try our fortunes to the last man.—*Shakespeare*.

To thee, sweet Eden, how dark and sad
Are the diamond turrets of Shadukiam!—*Moore*.

[Rem. 3.] Now shake from out thy fruitful breast the seeds
Of envy, discord, and of cruel deeds.—*Dryden*.

2. Correct the errors:

[Remark 6.] There was no abatement in the disease. He was accused with having done this. This was well adapted for the purpose. He is

an advocate of war. He agreed with my proposal. This language is akin with that. Austria's alienation to British interests.—*British Quarterly Review*. They made an alteration of the coat. This is analogous with that. He is angry at her. She has a great antipathy for a dog. This was appropriate for his circumstances. I arrived to Newport in the night. Robert and his schoolmates were ashamed at having called Henry a coward.—*Eclectic Third Reader*.

You have bestowed your favors to the most deserving persons.—*Swift*. He blushed with shame. Some of the lower animals have a capacity of thinking.—*Prof. Whitney*. He conferred a favor to them. Do not confide on him. The government was deficient of means to carry on war. I will demand it from him. He died with the measles. This is very different to that. My father had gone when I returned, and so I was disappointed in the walk I expected to take with him. Joseph's pronunciation is very different to yours.

They embarked on that ship. He was enamored with the lady. He enjoined to them the duty of helping the poor. The tale is founded in truth. He is friendly toward us. He inculcated this maxim into the mind of his son. He was initiated in the society. The enemy made an inroad in the country. He is insensible to shame. She insinuated herself in the queen's favor. You have need for recreation. You have done me a great favor, and I am much obliged by you. The quarrel originated from a misunderstanding. She has a partiality for such persons. He placed the books into their hands. The rat plunged in the river. The field was planted to cotton. He had a prejudice to the woman. I have profited from your advice. He was reconciled with the man with whom he had quarreled. He is a man in whom you can not rely. To this General Badeau remonstrated. The twins have a great resemblance with each other.

The property was sold at auction. He is solicitous for the future. Shall we sow the field to wheat? He divided the apples between John, James, and William. Is he a man in whom you can rely? Is he a man on whom you can confide? He fell in the ditch. The guests have gone in the dining-room. Break the stick into two. Divide the flour into three parts. There was not a window on the steep and crooked street called the Bow that was not absolutely filled with spectators. Our old friends the Crawleys' family-house on Great Gaunt Street. They came to a dirty shop-window on a dirty street. They are planting corn up to Mr. Robinson's. He is up to home. This remarkable story is said to be founded in undoubted facts. He lives down to Mr. Randolph's. An article over his own signature was published in the papers. Given over my hand and seal this first day of August. He has a very handsome house on Bedford Square.

RULE XII.

Adverbs modify verbs, adjectives, or adverbs; as, "He spoke *distinctly*;" "She is *extremely* cautious;" "I know him *too well*."

Remarks.—1. For adverbs modifying nouns see Remark 4, p. 145. Adverbs sometimes modify abstract nouns expressing action or being; as, "I'll break with your young wives of your departure *hence*."—*Shakespeare*. "Owen Glendower's absence *thence*."—*Id.* "His presence *there* would be of great service." For *from afar*, etc., see Remark 15, p. 147. For *after*, *before*, etc., with propositions, see Rule VI, Rem. 4. For the adverbs *yet*, *also*, etc., see Remark 10, p. 154.

2. The modified word is sometimes omitted; as, "We in vain seek for a remnant of the valor [which was] once the terror of the world."—*Chambers*. "Finally [I say] the war has begun." "Up, Guards, and at them."—*Wellington*. Here *spring* or some such word is understood. "No remains of Grecian paintings have been preserved, [which has happened] unfortunately for the lovers of antiquity." Such passages are usually arranged in an inverted order; as, "Unfortunately for the lovers of antiquity, no remains," etc.

3. Adjectives should not be used as adverbs; as, "If with your inferiors, speak *no coarser* than usual; if with your superiors, *no finer*." Here *coarser* and *finer* are intended to denote the manner of speaking, and they should be changed to *more coarsely* and *more finely*. "Her aged lover made her presents, but she hated him all the *same*."—*R. G. White*. Here the adjective *same* is improperly used to modify the verb *hated*. One gentleman meeting another said, "How are you?" "I am tolerable," replied the other; "how are you?" "I am endurable too," was the answer. The gentleman used *tolerable* for *tolerably well*.

4. Poets sometimes take the license of using adjectives for adverbs; as, "*Swift fly* the years."—*Pope*.

5. Adverbs should not be used as adjectives; as, "He arrived *safely*" for "He arrived *safe*." (See p. 219.)

Above is sometimes used as an adjective, there being an ellipsis of *mentioned, made, cited, or quoted*; as, "The *above* [mentioned] statement." *Then* is sometimes used elliptically for *then existing*; as, "In his *then* [existing] situation."—*Johnson*.

6. *No* before a noun is an adjective; as, "*No* man saw it." *No* is sometimes an adverb modifying an adjective in the comparative degree; as, "She is *no* wiser than he." Here *no* is used for *not*.

No is sometimes used for *not* after *whether*, if the verb is omitted; as, "Whether they will walk in my law or *no*."—*English Bible*. This form has been much censured by grammarians; but it is used by good writers; as, "La Bruyere has often painted single persons; whether accurately or *no* we can not at this time determine."—*Hallam*. "Whether a war for the propagation of Christianity be lawful or *no*."—*Bacon*. "Resolve whether you will or *no*."—*Shakespeare*.

For *no* in the answer to a question see Remark 9, p. 146.

7. *But* has come to be used in the sense of *only*; as, "Our light affliction, which is *but* for a moment." The original form is "which is *not* but (be out) for a moment." The use of *but* in the sense of *only* is confined to constructions in which *not* has been omitted. Other negatives are expressed with *but*, and then *but* has its proper meaning; as, "*No* one *but* a villain would do so." With *never* it has its proper meaning; as, "A person I *never* saw *but* twice."—*Bulwer*.

"God is light,
And *never but* in unapproached light
Dwelt from eternity."—*Milton*.

Some, from mistaking the meaning of *but*, avoid this construction and say, for instance, "A person I never saw *more than* once."

8. In *affirming* equality *as* is used with the adjective; as, "She is *as* foolish as he is." In *denying* equality *so* is used; as, "She is not *so* foolish as he is."

9. Among vulgar errors with respect to adverbs may be mentioned—

(a) The use of *most* for *almost*; as, "He was *most* suffocated by the smoke."

(b) The use of *way* for *away*; as, "He lives *way* up the hill."

(c) The use of *like* for *as* or *as if*; as, "Read *like* (as) he does;" "She reads it *like* (as if) she did not understand it." Do not use the adverb *like* if you can not insert the preposition to after it. "Read like [to] him" is correct. (See p. 177.)

(d) The use of *directly* for *as soon as*; as, "She went out *directly* he came in."

(e) The use of *illey* for the adverb *ill*; as, "He is *illey* able to bear the loss."

(f) The use of *how* or *how that* for *that*; as, "He said *how* he had seen them last night;" "He said *how that* he had seen them last night."

(g) The joining of the adverb *ever* to an *interrogative* pronoun, making what is in appearance, but not in sense, a compound relative pronoun; as, "*Whoever* would have thought it?" instead of "*Who* would *ever* have thought it?" In England particularly this vulgarism is becoming very common among slipshod writers.

(h) The use of such vulgarisms as *mighty fine* for *very fine*, *awful ugly* for *extremely ugly*.

(i) The use of two negatives to express a negation; as, "I did *not* eat *nothing*" (*no* thing) for "I did not eat any thing" or "I ate nothing." "I did *not* eat *nothing*" denies that I ate nothing and implies that I ate something.

10. Adverbs should be placed in such a way as to show clearly what words they are intended to modify. The same principle applies to adjuncts and other modifying expressions.

"In the proper disposition of words the sound *carefully* requires to be consulted as well as the sense." The adverb *carefully* is intended to modify *consulted*, and it should be placed immediately before that word.

"The sublime Longinus in *somewhat* a later period preserved the spirit of ancient Athens."—*Gibbon*. "In a *somewhat* later period."

"Though some of the European rulers may be females, they may be *correctly* classified under the denomination of kings."—*Dean Alford*. This means that the rulers may be classified in a correct manner; but the writer intended to say that it would be correct to classify them as kings, and he should have said, "They may *correctly* be classified." *Correctly* modifies *may*.

"He might have *easily* caught the fox." *Easily* is intended to modify *might*, and it should be placed next to it. "He might easily have caught the fox."

"Every one that begs is *not* poor." By the position of *not* this sentence is made to affirm that no beggar is poor. *Not* should be placed before *every*. "Not every one that begs is poor."

"When we *merely* speak of numbers the verb is better singular."—*Dean Alford*. "When we speak of numbers *merely*."

"The floor had been *just* washed."—*Rev. J. G. Wood*. This should be "The floor had *just* been washed." *Just* is an adverb of time, and in the compound tense *had been washed* it should be placed next to that part, *had*, which denotes the time. In "The floor had just been *thoroughly* washed" *thoroughly* is properly placed next to another part of the compound tense.

"His Majesty was *only* shaved twice a week."—*Swift*. Only what? Not only *shaved*, but only *twice a week*. "In a large district he *only* found two carts."—*Taine's Eng. Lit.* Only what? Only two carts. "This verb is *only* used in the indicative mood."—*Mason's English Gram.* Here should be "only in the indicative mood" or "in the indicative mood only." "George Sand has *only* celebrated one passion."—

Taine's Eng. Lit. Only what? Only one passion. "The termination of the possessive case is only affixed to the last of the names."—*Mason's Eng. Gram.* Here should be "only to the last" or "to the last only."

Alone (for *only*) is often misplaced; as, "Decorations and costumes of great splendor, of which the mythological paintings of Rubens can *alone* give an idea."—*Taine's Eng. Lit.* This means that the mythological paintings of Rubens can *by themselves* give an idea of these decorations and costumes; but the writer intended to assert that *nothing but* these paintings can give an idea of these decorations and costumes, and he should have said, "Decorations and costumes of great splendor, of which only the mythological paintings of Rubens can give an idea."

For the position of *not* before infinitives and participles see pp. 103, 104.

11. The adverb *enough* should always follow the adjective or adverb which it modifies; as, "He spoke in a tone loud enough to be heard by all."

12. It is generally inelegant to place an adverb between *to* and the simple form of the infinitive; as, "He endeavored to *faithfully* perform his duty." This should be "He endeavored to perform his duty *faithfully*" or "He endeavored *faithfully* to perform his duty."

EXERCISES.

1. Point out the adverbs and the words modified :

Now came still evening on. Never can she be more happy. She was most gaudily dressed. The two friends were then walking rapidly down a very steep hill. Slowly and sadly we laid him down. Often have I seen them walking together.

[Remark 2.] I learned this from a Mr. Thomson, formerly a citizen of Mobile. Have you ever seen him? Never. Have you ever spoken to her? No. On, Stanley, on!

[Remark 6.] No villain should enter here. She is no better than he is. No more, sweet Hamlet! No offer could be more acceptable. I do not know whether they are out or no.—*Byron*. Can I make men live, whether they will or no?—*Shakespeare*.

2. Correct the errors :

[Remark 3.] He spoke clear and distinct. She walks graceful. The soldiers acted braver than the officer. He lives best who acts the noblest. The words nearest connected.—*Dean Alford*. A tolerable good fire.—*Scott*. He writes beautiful. She is a remarkable handsome girl. He does his work good.

[Remark 5.] She can not look gracefully in that dress. This construction sounds harshly. He makes often mention of those friends. This infinitive stands independently of the other words in the sentence.

[Remark 8.] She is so timid as he is. She is not as timid as he is.

[Remark 9.] The fire is most out. I have most finished my exercise. He walks like you do. He has gone way to the Rocky Mountains. It seemed like the wind would blow the house down. Directly I receive the letter I will go. It illy becomes him to talk so. He said how he had been badly treated. Whoever can understand him? That girl is

mighty weak. That apple is awful sour. I don't need no help. I can't find no paper. Does he never drink nothing? I can not see to write no more.

[Remark 10.] We must not expect to find study agreeable always. We should not be overcome by present events totally. We always should prefer our duty to our pleasure. They seemed to be nearly dressed alike. He made rather a short stay. The floor has thoroughly been swept. Every one that boasts of riches is not rich. All that glitters is not gold. The floor has been not washed. He can be certainly elected. He can triumphantly be elected.

Wanted a young man to take care of some horses, of a religious turn of mind. The following verses were written by a young man who has long lain in the grave, for his own amusement. At that time I wished some one would hang me a hundred times. A public dinner was given to the inhabitants of roast-beef and plum-pudding. He rode to town and drove twelve cows on horseback. She washed the plates with her old clothes, and the tears in her eyes. [With her old clothes on her and the tears in her eyes, she washed the plates.] The beaux of that day used the abominable art of painting their faces, as well as the women.—*I. Disraeli*. These "shrieks," as they have been called [exclamation-points], have been scattered up and down the page by compositors without any mercy.—*Dean Alford*. [Have been, without any mercy, scattered up and down the page.]

We do not admit that a man only is an artist, and nothing else.—*Taine's Eng. Lit.* An article should only be used once before a complex description of one and the same object.—*Mason's Eng. Gram.* The grotesque characters, who are only introduced to fill up and to excite laughter.—*Taine's Eng. Lit.* The infinitive mood and the participles of this verb are only used when it has the stronger of its two senses.—*Mason's Eng. Gram.*

[Remark 11.] He is not enough busy. You are too impassioned, and not enough inquisitive.—*Taine's Eng. Lit.*

[Remark 12.] They are accustomed to carefully study their lessons. He does not like to often do it.

RULE XIII.

Conjunctions connect propositions or similar parts of propositions.

Remarks.—1. For illustrations and explanations see the etymology of conjunctions, pp. 151, 152, 155.

2. With *both...and*, *either...or*, and *neither...nor* the parts connected should, as nearly as possible, correspond in form; as, "A position assailed with equal fury

by all who were zealous *either* for the new *or* for the old opinions.”—*Macaulay*. Here “for the old opinions” corresponds to “for the new [opinions].” “For either the new or the old opinions” would also preserve the correspondence. But “either for the new or the old opinions” destroys the correspondence.

3. *Or* and *nor* are sometimes used by poets for *either* and *neither*; as, “*Or* by the lazy Scheldt or wandering Po.”—*Goldsmith*. “I received *nor* rhyme nor reason.”—*Spenser*.

4. It is sometimes the case that a word or a collection of words common to two connected passages is expressed only once; as, “This always has been, and it always will be admired.” Here *admired* is common to *has been* and *will be* (has been admired, will be admired). But “This always has, and always will be admired” is not correct, because *be admired* is not common to the connected expressions (has be admired). “I always have, and always will endeavor to bring pleasure with me.”—*Scott*. *Endeavor* does not belong to the first of the connected expressions. “I always have endeavored, and always will endeavor to bring pleasure with me.” Here “to bring pleasure with me” is common to the two expressions. “Florence is more beloved, but not so much admired as Margaret” should be “Florence is more beloved than Margaret, but not so much admired [as Margaret].”

5. After a negative which of the two conjunctions *or* and *nor* should be used to connect? Grammarians have differed much about this matter; some, as Priestley and Murray, saying that “*or* or *nor* may, either of them, be used with nearly equal propriety.”

Nor should be used after *neither* or *nor*. The following sentence is incorrect: “It is *neither* acid *or* alkaline, it *neither* supports combustion *or* burns.”—*Wells's Chemistry*.

After negatives in general the speaker's choice will naturally be determined by the way in which the connected things present themselves to his mind. If they present themselves together, as if they were parts of one thing to be denied, he will naturally regard the negative as modifying the whole expression, and he will connect the parts by *or*; as, “Rome was *not* built in a day *or* destroyed in a day.” Here the influence of *not* is felt through the whole expression.

But if the second of the connected things presents itself as an addition to the first, the speaker will naturally use *nor*; as, “Rome was *not* built in a day, *nor* destroyed in a day.” Here *not* modifies only the first part, and that which is added as a kind of second thought requires a negative. “Do not think they have any mysterious goodness *nor* occult sublimity.”—*Ruskin*. *Nor* is incorrect. What we are *not* to think is that they have any mysterious goodness *or* occult sublimity.

6. *But* as a conjunction generally connects propositions; as, “I go, *but* I return;” “He spoke to the mob, *but* I could not hear him.”*

7. Nothing but conjunctions should be regarded as conjunctions.†

* *But* as thus used has a meaning so different from that which it has in such expressions as “none be left but he and I” that Horne Tooke and others have assigned to it a different origin, deriving it from the Anglo-Saxon verb *botan*, to *boot*, to add. Others deny that there is a verb *botan*, saying that the verb from which *to boot* is derived is *betan*. Why may not *but* in this sense be derived from the Anglo-Saxon *bute*, both? *Bute* signifies *but* as well as *both*. The conjunction *or* has the same origin as *other*. “He will come himself *or* send some one” etymologically means “He will come himself, *other* he will send some one.” The other thing is he will send some one. “I go, *but* (both) I return.” I do both. “I can not go, *but* I will send.” Both things are true.

† *Not only* and *but also* are by some classified as “correlative conjunctions.” This classification is one of the most remarkable productions of what may be called the *huddling* system. *Not, only, and also* are adverbs, each having a complete signifi-

For *for this reason, in addition, etc.*, see Remark 8, p. 154. For *in as much as, as well as, etc.*, see Remark 9, p. 154. For *yet, also, still, etc.*, see Remark 10, p. 154.

Than connects, but it connects as a *conjunctive adverb*. (See Remark 17, p. 148.)

Properly speaking, *that* is never a conjunction. Its office is described by calling it the article of the noun-proposition. (See foot-note, p. 206.) "That he is idle is true." Here *that* can not be said to connect; it serves merely to introduce the noun-proposition, and this is its office whether the noun-proposition is used as subject, as object, as predicate-nominative, or as noun in apposition. (See "Noun-propositions," p. 170.) An adjunct-proposition introduced by it is a noun-proposition, the implied preposition giving the proposition its adjunct character; as, "We eat [for] that we may live."

That is sometimes used as an adverb; as, "Now *that* (when) all women of condition are well educated we hear no more of these apprehensions."—*Coleridge*.

EXERCISES.

1. Point out the connectives and the things connected:

The dog in the manger would neither eat hay himself nor suffer the ox to eat it. John the Baptist came neither eating bread nor drinking wine. Though he became poor, he remained honest. A wise son maketh a glad father, but a foolish son is the heaviness of his mother. I will take it, in as much as it is the best you can offer. She sings as well as plays.* I forgive you, unnatural though you are.

2. Correct the errors:

[Remark 2.] I neither requested Jane nor Mary to go. Either you saw him or did not see him. Almost every noble quality owns Temperance either for its parent or its nurse.

[Remark 4.] Such works always have, and always will be read. He is more bold and active, but not so wise and studious as his companion. This preface may serve for almost any book that has, or ever shall be published. The intentions of these philosophers might and probably were good.

[Remark 5.] He did not think the minutes lagged too slow nor flew too fast. The water is neither cold or hot. I have neither paper, pen, or ink.

cation of its own; but the classification mentioned makes each of these words nothing but an ingredient in a kind of grammatical *pot-pourri*. "He only preached this doctrine; he did not practise it." *Only*, adverb modifying *preached*. "He not only (merely) preached this doctrine, but he also practised it." *Only*, adverb modifying *preached*; *not*, adverb modifying *only*; *but*, conjunction; *also*, adverb modifying *practised*. "He did not only preach," etc. Here *not* modifies *did*, and *only* modifies the infinitive *preach*.

*"She sings as well as she plays." By the omission of the subject of the second verb a different meaning is given to the adverb *well*—"she sings as truly as she plays."

RULE XIV.

Interjections have no grammatical connection with other words.

Remark.—*Ah* and *O* (*oh*) are sometimes used with the objective *me*; as, “*Ah me!*” “*O me!*” But it is not the interjection that causes *me* to be in the objective; for the objective *me* may be used without the interjection; as, “*Me miserable!* which way shall I fly infinite wrath?”—*Milton*. *Me* in such passages is an *independent objective*.

For such constructions as “*O that I were as in months past!*” “*O for a closer walk with God!*” in which the interjection is used as what may be called a *proposition*, see Remark 4, p. 156.

EXERCISES.

O sweet angel! Alas! he has left us! O! what a rapturous cry!
O for a spark of Allan's glee!

MISCELLANEOUS REMARKS.

1. The compound personal pronoun *myself* is often improperly used for the simple pronoun *I*; as, “*Jane and myself went,*” instead of “*Jane and I went.*”

Those who use *myself* in this way think that by avoiding the use of *I* they avoid egotism; but egotism consists in improperly thrusting one's self forward, not in the words employed. When it is proper for a person to speak of himself at all it is proper for him to use the honest *I*. Always say what you mean; if you mean *I*, say *I*. To avoid the unemphatic *I* by using the emphatic *myself* is much like avoiding a shower by jumping into the river.

2. Some say that in a descriptive relative proposition *that* should always be used, not *who* or *which*; as, “*The boy that studies will learn.*” But it is equally correct to say, “*The boy who studies will learn.*” The possessive *whose* and the objective *whom* are used in such propositions, and there is no valid objection to the use of the nominative.

3. When a relative proposition is to convey an additional idea *who* or *which*, not *that*, must be used; as, “*He came to the town Cirta, which he immediately besieged.*” Here the relative proposition is employed, not to describe the town, but to express an additional idea, *which* being equivalent to *and it* (*and he immediately besieged it*).

4. *That* is used in preference to *who* or *which* in the following cases: (a) After adjectives in the superlative degree; as, “*Charles XII. was one of the greatest madmen that the world ever saw.*” (b) After *same*, *very*, and *all*; as, “*He is the same man that I saw before;*” “*He is the very boy that did the mischief;*” “*It was all that he could do.*” (c) After *who*; as, “*Who that knows him would say this?*” (d) When the relative refers to both persons and things; as, “*The men and cities that he saw.*”

5. *That* should not be interchanged with *who* or *which*; as, “*He is a man that is ready to make promises and who never performs them.*” *Who* should be *that*, or *that* should be *who*.

6. In modern speech *thou* and *you* belong to different styles, and they should not be interchanged; as,

But the rose was awake all night for *your* sake,

Knowing *your* promise to me;

The lilies and roses were all awake;

They sighed for the dawn and *thee*.—*Tennyson*.

Here *thee* is manifestly lugged in merely because it rhymes with *me*.

7. A relative proposition intended to modify the subject should not be placed after a noun in the predicate, if this position would produce ambiguity or the appearance of ambiguity; as, "He should not attempt to teach a boy that is not fond of learning." "I am the man who command you" should be "I who command you am the man." In "I am the man who *commands* you" the relative proposition modifies *man*. "Then men frowned at stage-plays who smiled at massacres." Here the position causes no ambiguity.

8. *Than whom* is an anomalous expression, which may have had its origin in an incorrect translation of the Latin ablative *quo*.

9. General truths, real or alleged, are expressed by the present tense, no matter what may be the tense of the verb with which the proposition is connected; as, "He believed that there *is* but one god." This principle is often violated; as, "The missionary endeavored to inculcate the truth that there *was* but one god."—*Reade*. "I had never known before how short life really *was*."—*Dickens*. "We then fell into a discussion whether there *is* any beauty independent of utility. The General maintained that there *was* not; Dr. Johnson maintained that there *was*."—*Boswell*.

10. Such passages as the following contain still greater errors; because, though the verbs in the principal propositions are past in form, they are present in sense: "What is the law? I wish I knew what the law really *was*."—*Scott*. "It might be supposed at first sight that this way of speaking *was* indefensible."—*Dean Alford*. "I should say there *was* a strong connection between the Scottish temperament and humor."—*Dean Ramsay*.

11. When a speaker uses the present tense in relating what is past he is supposed to do so merely because the events seem to be passing before him. (See Remark 3, p. 87.) It is inconsistent to use the past tense in connection with such a present; as, "The officer *rushes* upon him and *struck* him with his sword." The following passage is faulty:

But now secure the painted vessel *glides*,
The sunbeams trembling on the floating tides;
While melting music *steals* upon the sky,
And softened sounds along the waters *die*;
Smooth *flow* the waves, the zephyrs gently *play*,
Belinda *smiled*, and all the world *was gay*.—*Pope*.

12. The past tense is sometimes improperly used for *might*, *should*, or *would*, with the infinitive; as, "King John, feeling that in any case, whatever *was* done afterward, it would be a satisfaction to his mind to have those handsome eyes burnt out." *Should be* or *might be*, not *was*. (See Remark 12, p. 88.)

13. Should we say "To-morrow *is* Wednesday" or "To-morrow *will be* Wednesday"? As we wish to express an abstract truth rather than a future event, the first form seems preferable. Shakespeare uses this form: "Wednesday *is* to-morrow."—*Romeo and Juliet*. "To-morrow *is* the wedding-day."—*Taming of the Shrew*. "Is not to-morrow, boy, the ides of March?"—*Julius Cæsar*. "To-morrow *is* the joyful day, Audrey."—*As You Like It*. "To-morrow *is* St. Crispian."—*Henry V*. "To-morrow *is* her birth-day."—*Pericles*.

14. "A proper selection of faulty composition is more instructive than any rules and examples." Some assert that in the latter part of such sentences as this the verb should be expressed, because there is required a form different from that which is used in the other part; as, "A proper selection of faulty composition is more instructive than *are* any rules and examples." Strict adherence to such a rule as this would make the style intolerably stiff and pedantic. There is no foundation for such a rule in either reason or usage. The assertion that if the verb is not expressed in the latter part of the sentence it is understood as it appears in the former part is absurd. The verb is understood *in its proper form*.

15. One of the worst of vulgarisms is the use of *had have* for *had* in the past-perfect tense; as, "Oh, Burgo, *hadst* thou not *have* been a very child!"—*A. Trollope*.

16. In conditions or suppositions expressing uncertainty whether the thing supposed does or does not exist and relating to *present* time the indicative mood is used; as, "If he *has* the money, he will pay it." If the thing supposed is something that may occur in *future* time, *shall* or *should* with the infinitive is used; as, "If he *should have* the money to-morrow, he will pay it."

Shall and *should* are sometimes omitted; as, "If he *have* the money." (See Remark 3, p. 99.) Here we have the so-called "present subjunctive," which never denotes present time. It is generally better to express *shall* or *should*. The indicative present is often used in expressing suppositions of this kind; as, "If he has the money to-morrow." *

17. To express a supposition implying that the thing supposed does not exist and referring to present time we employ the past tense, and to express the conclusion *might*, *could*, *would*, or *should* with the imperfect infinitive; as, "If he had the money, he would pay it."

To express a supposition referring to past time we employ the past-perfect tense, and to express the conclusion *might*, *could*, *would*, or *should* with the perfect infinitive; as, "If he *had had* the money, he *would have paid* it."

18. The singular forms *were* and *wert* refer to present time only; as, "He *looks* as if he *were* an honest man." (See Remark 10, p. 88.) It is not correct to say, "He *looked* as if he *were* an honest man." "He *looked* as if he *had been* an honest man" might mean that his appearance indicated that *before* that time he had been an honest man, not that he was an honest man *at* that time. It is best in such cases to use the simple past tense; as, "He *treated* one or two remarks she made as if she *was* an idiot."—*Thackeray*.

The following are instances of the incorrect use of the conditional form: "Being doubtful of his way, he inquired if he *were* on the right way to Dunkeld."—*Dean Ramsay*. "I can not tell whether I *were* more pleased or mortified to observe that the smaller birds did not appear to be at all afraid of me."—*Swift*. "Before the bonnet-maker could determine whether it *were* better to stand or fly two active young men seized upon him."—*Scott*.

19. *Was* is sometimes improperly used for *were*; as, "I wish I *was* where Anna lies."—*Gifford*.

Correct the errors.

EXERCISES.

[Remark 1.] He gave the book to John and myself. You or myself must do it.

[Remark 3.] He came to the city of Calais, that immediately opened the gates to him.

[Remark 4.] It is the best which can be obtained. It is the same horse which you saw yesterday. It was all which he had to give. The man and the dog which we saw have disappeared. Who who has any regard for his character would act thus?

[Remark 5.] The lady that taught you and who was so kind to you has left us.

[Remark 6.] O Abudah! for four days thou hast slept upon this sofa, and we thought you were dead.—*Tales of the Genii*.

* "It has become equally allowable to write *if he loves* and *if he love*, even in careful and elegant styles of composition, while the latter is but very rarely heard in colloquial discourse."—*Whitney's Language and the Study of Language*, p. 87.

[Remark 7.] He should not keep a carriage that has to stay in the house. He needs no spectacles that can not see.

[Remark 9.] Master Charles Bates, appalled by Sikes's crime, fell into a train of reflection whether an honest life was not, after all, the best. Arriving at the conclusion that it certainly was, he turned his back upon the scenes of his past life—*Dickens*. Aristotle and his followers contended that poetry was purely an imitative art, whilst others have maintained that it was purely a creative one. In more modern times some have it that fiction constituted its essence and spirit, while others again have held that truth was its animating principle.

[Remark 10.] It might be supposed that his conduct was irreproachable; but it is not. I wish I could hear what he was saying. I should say that he was an honest man. I do not know him well, but I should think he was a man of truth. It might be imagined that the labor of teaching was sufficiently irksome. No one would say that there was any thing particularly repugnant to the character of a gentleman in that.—*Saturday Review*.

[Remark 11.] The boy hears the noise and hid himself in the thicket.

[Remark 12.] A man who said ill-natured things might be a worse man than one who called his neighbor a fool or a liar.—*Saturday Review*. A man who made a very polite bow might be a villain. He requested her to repeat it again and again till he understood it.

[Remark 15.] If I had have seen him, I would have spoken to him. If he had have been here, he might have seen his friend. Had you have been with us, our pleasure would have been much greater.

[Remark 18.] He laid hands on Mr. Pogram as if he were taking his measure for a coat.—*Dickens*. I could not tell whether he were in earnest or not. It was an age of revolutions, and none ventured to ask whether the commission were legal or whether it were legally discharged.—*Merivale*.

[Remark 19.] I wish I was a better scholar. I wish our merry friend was here.

QUESTIONS FOR REVIEW.

RULE I.—What is the rule for the subject of a finite verb? In what case is the subject of the infinitive? What besides nouns may be used as subjects? When is the subject omitted? The verb? What is said of *but*? Where is the place of the subject? Mention a sentence in which a nominative is improperly left without a verb. In what is this rule violated? What is said of the objective *whom*? *Whomsoever*? What is *me* in *methinks*?

RULE II.—What is the rule for the predicate-nominative? Do any but finite verbs have predicate-nominatives? When the infinitive has a subject in what case should the noun in the predicate be? What besides nouns may be used as predicate-nominatives? Is the predicate-nominative always placed after the verb? Mention

some of the verbs most frequently modified by predicate-nominatives. Are the number and person of the predicate-nominative always the same as those of the subject? What is said of *it* as it occurs in such sentences as "It is I"? Is the form of the verb affected by the predicate-nominative? Is "It is me" correct? Why?

RULE III.—What is the rule for a noun used independently or absolutely? When is a noun said to be used independently? Absolutely? What participles are sometimes omitted? What nouns are often omitted before participles? Give examples. Explain "during his life." "Pending the suit." "Notwithstanding his denial." "Save I alone." What is *ago*? Give examples of noun-propositions used like nouns in the nominative absolute. What is said of "me overthrown"?

RULE IV.—What is the rule for a noun in the possessive case? Give some examples in which the modified noun is omitted. Mention the pronouns with which the modified nouns are never expressed. Do pronouns take the apostrophe? Explain "General Washington's tent." "The Duke of Wellington's army." What is the difference between "Mr. Good, the tailor's, servant" and "Mr. Good, the tailor's servant"? What should not come between the possessive case and the name of the object possessed? Give an illustration. Explain "These are John's and Eliza's books." "These are John and Eliza's books." Should we say "Johnson's and Richardson's *Dictionaries*" or "Johnson's and Richardson's *Dictionary*?" What is said of *of* with the objective? What should we say instead of "his son's wife's sister"? Instead of "the distress of the son of the king"? What noun is understood in "Thou art Freedom's now and Fame's"? What is said of the gerund with a noun in the possessive case? Should we say "on the *fellow's* telling him" or "on the *fellow* telling him"?

RULE V.—What is the rule for the object of a transitive verb? Do any but finite verbs have objects? What besides nouns may be objects of transitive verbs? What is the usual order of arrangement? When is this order deviated from? What is said of the position of relative, interrogative, and indefinite pronouns? When is the object omitted? How may some verbs usually intransitive become transitive? What is said of *it*? How are transitive verbs sometimes improperly used as intransitive? Give an example of a verb with two objectives. What is the second objective sometimes called? Mention some of the verbs used in this way. Is this construction apposition? Give an illustration. Explain "He gave me a book." Is it correct to say "I was given a book"? Why?

RULE VI.—What is the rule for the object of a preposition? What preposition is sometimes followed by the infinitive? Give examples of noun-propositions as objects of prepositions. What prepositions are mentioned as taking noun-propositions as objects? What is the object of *for* in "This is a dangerous position for men to entertain"? The object of *with* in "Each man walks with his head in a cloud of poisonous flies"? The object of *with* in "With thee to smile upon him he is happy"? Give examples of the omission of the object. Of the omission of the preposition. Give examples of the improper omission of the preposition. What nouns are put in the objective without a preposition? After what adjectives is the preposition *to* omitted? Give examples in which the preposition is placed after the object. What is said of such expressions as "The sap will run as long as it freezes *nights*"? Of "Where is my book *at*"?

RULE VII.—What is the rule for nouns in apposition? What is said of the position of the noun annexed? For what purpose is a noun sometimes repeated? Give an example of a proposition in apposition with a noun. Of a noun in apposition with a proposition. Of a plural noun in apposition with two or more nouns preceding it. Of the noun in apposition placed before the other noun. Of a proper noun in apposition with a common noun. Of a common noun in apposition with a proper noun. How are the proper names of rivers commonly placed? What is said

of the names of places and months? How do we take the Christian name and the surname? When may one possessive termination answer for more than one noun?

RULE VIII.—What is the rule for adjectives? What does this rule include? Must the adjective always be in the same part of the proposition with the noun? To what besides nouns may adjectives belong? What is said of such expressions as “To be good is to be happy”? Of such expressions as “The sublime prevails over the beautiful”? Give examples in which the noun is omitted. In “Granting this to be true” to what does the participle *granting* belong? Where should the adjective *enough* always be placed? Where is the adjective placed when it is modified by an adjunct, etc.? What is said of the factitive adjective? What is said of “Henry the First,” etc.? What caution is given concerning the arrangement of adjectives? When a limiting and a qualifying adjective belong to the same noun where is the limiting adjective placed? Should we say “the two first stanzas” or “the first two stanzas”? When is it proper to say “the first two”? How does the comparative degree present the objects compared? The superlative degree? When *two* objects of the same class are compared how is the comparative used? Is the superlative ever used in such cases? What must be the person and number of verbs and nouns connected with the adjectives *each*, *every*, *either*, and *neither*? What is said of *no* joined to two or more singular nouns? Is there any difference in application between *each other* and *one another*? To what do *this* and *that* belong? *These* and *those*? Explain “to make a distinction between a man and a beast.” Mention some violations. For what is an adjective with its noun sometimes improperly used? What is said of “all of his men,” “both of the apples”? Of “part one,” “book two,” etc.? When an article is used with two or more adjectives belonging to the same noun is it to be used before each of the adjectives? Explain “He has a white and a black horse.” “He has a white and black horse.” What may sometimes be done instead of repeating the article? What is said of such expressions as “A speech was made by Hon. John Smith”? Of such expressions as “He claimed the title of duke”? Of such expressions as “He is a better poet than historian”? Of such expressions as “Some fifty years ago”? What caution concerning the use of *some*? What is said of such expressions as “twenty pound”? What principle decides whether we should use an adjective or an adverb?

RULE IX.—What is the rule for the agreement of a verb? What is said of *need*? Of *dare*? What are the chief practical points? When an infinitive, a gerund, or a noun-proposition is the subject what must be the number and person of the verb? What is said of the effect of an adjunct? Should we say, “Twice one is two” or “Twice one are two”? Explain “James and Edward are studious boys.” Explain “A hue and cry was raised.” Explain “Each book and paper is kept in its place.” Explain “Thine is the kingdom and the power and the glory.” Explain “John, and James also, is here,” etc. Explain “Virtue, and not riches, constitutes the happiness of a nation.” How does the speaker regard all associated with him? By what plural pronoun is “you and I” represented? “George and I”? “You and I and George”? “Thou (you) and George”? Explain “John or James was here.” Explain “Either thou or I am concerned.” In what number must the verb be with a collective noun? When is the subject omitted? Explain “as appears,” “as follows.” Explain “There is no man but knows.” Give an example in which the subject is improperly omitted. When a relative pronoun is the subject by what are the number and person of the verb determined?

RULE X.—What is the rule for the infinitive? Give an example in which the infinitive is used as subject. As object of a transitive verb. As predicate-nominative. As object of a preposition. As noun in apposition. As nominative independent. As nominative absolute. As factitive objective. Give an example in which the infinitive as adjunct contains the idea of *at*. Of *in*. Of *of*. Of *on*. Of *with*. Of *from*. Of *for*.

Give an example in which the infinitive in the sense of a finite verb is used with a subject. Without a subject. What was *to* of the infinitive originally? Give an example in which *to* retains its original meaning. In what mood is the verb after *may, can, might, could, would, should*? After what other verbs is the simple form (without *to*) used? Which form is used after the passive of these verbs? Explain "They are not willing to do so much as listen to his story." How may we determine whether an objective following a transitive verb is the object of that verb or the subject of the infinitive following? Why is "I expected to have found him at home" incorrect? "Please excuse me"? "I will try and see him"? "I can go if I wish to"? Is "He commenced to speak" correct? Explain "The house is building." (See Remark 3, p. 102.)

RULE XI.—What is the rule for prepositions? What is the preceding word sometimes called? Give an example in which the antecedent term is omitted. How may "He came from and is now returning to France" be improved? Give the proper preposition instead of those incorrectly used in the following passages: He was accused for having done this. This is akin with that. [The principal errors are presented under the head of "Correct the errors."]

RULE XII.—What is the rule for adverbs? Give an example in which the modified word is omitted. Give examples of the improper use of adjectives for adverbs. Of adverbs for adjectives. What is *no* before a noun? Give examples in which *no* is used for *not*. How has *but* come to be used in the sense of *only*? In what sense is it used with *never*? In affirming equality what adverb is used before the adjective? In denying equality? Give an example of the improper use of *most* for *almost*. Of *way* for *away*. Of *like* for *as*, or *as if*. Of *directly* for *as soon as*. Of *illy* for *ill*. Of *how* or *how that* for *that*. Of the improper annexing of *ever* to an interrogative pronoun. Of the improper use of *mighty, awful*, etc. Of two negatives. How should adverbs be placed? Give examples of the violation of this principle. Where should the adverb *enough* be placed? What is said of placing an adverb between *to* and the simple form of the infinitive?

RULE XIII.—What is the rule for conjunctions? What is said concerning the parts connected by *both ... and, either ... or, and neither ... nor*? What are sometimes used for *either* and *neither*? Explain "This always has been, and it always will be admired." What is the impropriety in "It is neither acid or alkaline"? After negatives in general which of the two conjunctions *or* and *nor* should be used? What is *than*? What is *that*?

RULE XIV.—What is the rule for interjections? In "Ah me!" what is *me*?

What is said of "Jane and myself"? Is "The boy *who* studies" correct? What relative must be used when the proposition is to convey an additional idea? When is *that* used in preference to *who* or *which*? What is said of interchanging *that* with *who* or *which*? Of interchanging *thou* and *you*? What caution about the position of relative propositions? What is said of *than whom*?

What is said of such expressions as "I had never known before how short life really *was*"? Of such expressions as "The officer *rushes* upon him and *struck* him with his sword"? What is said of employing the past tense to denote something future at some past time? Should we say, "To-morrow *is* Wednesday" or "To-morrow *will be* Wednesday"? What is said of the use of *had have* for *had*? What is said of such expressions as "If he *has* the money, he will pay it"? What is used if the thing supposed is something that may occur in *future* time? Is *shall* or *should* always expressed? What is said of "If he *had* the money, he *would pay* it"? Of "If he *had had* the money, he *would have paid* it"? What is said of such expressions as "He *looked* as if he *were* an honest man"? Of "He inquired if he *were* on the right way"? Give an example of the improper use of *was* for *were*.

PUNCTUATION.

PUNCTUATION treats of the points and marks used in written language.

The word *punctuation* is derived from the Latin *punctum*, a point.

The chief use of the points is to show more clearly the relation between the different parts of the discourse.

The principal points are the period (.), the comma (,), the semicolon (;), and the colon (:).

The general principles regulating the use of these chief points may be stated thus:

The period separates sentences; the comma separates the propositions of a compound or a complex sentence; the semicolon separates from the principal proposition something not so closely connected with it as are portions set off by the comma; the colon separates something which is not formally connected with the preceding part of the sentence.

Remarks.—1. These points should not be regarded as intended to denote *pauses*. They are grammatical, not elocutionary points. As they point out the relation which the different parts of the discourse sustain to each other, they assist the reader in making the proper pauses; but this should be regarded as merely a secondary use, with which grammar has nothing to do. A point is sometimes to be used where no pause is to be made; as in *yes, sir*, and *no, sir*; and a pause is often to be made where no point is admissible; as, “Prosperity gains friends, but adversity tries them.” Here a pause must be made after *prosperity* and after *adversity*; but no point is admissible.

2. In the use of the points there is great diversity, which has arisen chiefly from confounding two distinct things. If the points are regarded in their proper character, as merely indicating the relations existing between the different parts of the discourse, the subject is greatly simplified.

“The respect which we justly feel for Clarendon as a writer must not blind us to the faults which he committed as a statesman.”—*Macaulay*. One who regards the points as intended to denote pauses would place a comma after *writer*, a pause being necessary in reading; but one who regards only the relation of the parts of the sentence would insert no point, the grammatical relation between the subject and the predicate being too intimate to admit of separation.

THE PERIOD.

The period marks the close of a sentence; as, “Fear God. Honor the king. Have charity toward all men.”

Remarks.—1. As every part of a continuous discourse is connected with the other parts, it is sometimes difficult to decide where the separation is such as to

require to be marked by the period. Two things which one person would regard as so distinct as to require to be expressed in two sentences may to another seem so closely connected as to require to be expressed in one sentence. When a writer is in doubt as to the closeness of connection between two ideas he will of course be in doubt as to the point to be used.

2. A period is sometimes placed even before conjunctions; as, "The amount of treasure in the Capital did not equal the sanguine expectations that had been formed by the Spaniards. *But* the deficiency was supplied by the plunder which they had collected at various places on their march."—*Prescott*.

3. This point is used after abbreviations; as, "J. Smith, Esq., addressed the meeting." In this use the period is merely a mark of abbreviation, having nothing to do with the division of the discourse. The same points follow it that would be used if the word were written in full; as, "An address was delivered by J. Smith, Esq., who was frequently applauded." If the abbreviation is at the end of a sentence, however, the same point answers to mark both the abbreviation and the close of the sentence.

EXERCISES.

Transcribe the following, inserting a period wherever required and making the letter after the period a capital letter:

In a little thatched cottage near a thrifty forest lived a hard-working couple the husband was a fagot-maker, and the wife used to spend all her spare time in spinning they had only one child, a little daughter, who was about eight years old she was a handy little maid, who wished to do every thing she could to assist her mother she was an early riser she helped her mother in getting ready her father's breakfast before he went to work after breakfast she made every thing in the house tidy and orderly she would go on short errands for her mother her grandmother had made for her a little red hood the little red hood looked so bright and smart among the green trees that it could always be seen a long way off.

No praise of Addison's style can exaggerate its merits its art is perfectly marvellous no change of time can render the workmanship obsolete his style has that nameless urbanity in which we recognize the perfection of manner.—*Bulwer*.

As we vary our study in books, so we should vary our study in men among our friends and associates we should have some whose pursuits differ from our own nothing more conduces to liberality than facile intercourse with various minds the commerce of intellect loves distant shores.—*Bulwer*.

Eustace went on deck a dark night had come on by this time the ship was tranquilly moving on with a fair wind few figures were moving on deck the officer of the watch stood on the poop.—*Hannay*.

Rejoice with them that do rejoice, and weep with them that weep be of the same mind one toward another mind not high things, but condescend to men of low estate be not wise in your own conceit

recompense to no man evil for evil provide things honest in the sight of all men.—*English Bible.*

No genius can afford to dispense with loyalty and honor loyalty and honor necessitate the attention to business every man to whom you make a promise that you will do such and such work in such a time should rest assured that your word is as firm as the rock of Gibraltar confidence is the first principle of all business.—*Bulwer.*

Punctuate the following passage so as to make it describe a bad character; then punctuate it so as to make it describe a good character:

He is an old and experienced man in vice and wickedness he is never found to oppose the works of iniquity he delights in the downfall of neighbors he never rejoices in the prosperity of any of his fellow-creatures he is always ready to assist in destroying the peace of society he takes no pleasure in relieving distress he is uncommonly diligent in sowing disorder among his friends and acquaintances he takes no pride in laboring to promote the cause of morality he has been industrious in his work he will receive his reward.

By being spoken as they are punctuated the following doggerel verses in "A Midsummer-Night's Dream" express the very opposite of the intended idea. See if you can punctuate them in such a way as to express the idea that the players wish to please the audience:

If we offend, it is with our good will.
 That you should think we come not to offend,
 But with good-will. To show our simple skill,
 That is the true beginning of our end.
 Consider, then, we come but in despite.
 We do not come as minding to content you,
 Our true intent is. All for your delight
 We are not here. That you should here repent you,
 The actors are at hand, and by their show
 You shall know all that you are like to know.

THE COMMA.*

I. The principal use of the comma is to separate the propositions of a compound or a complex sentence; as, "Life is short, and art is long;" "Phocion was poor, though he might have been rich;" "Phocion, though he might have been rich,

*The word *comma* etymologically means something cut off, and it formerly denoted the portion of the sentence cut off from the rest. It now denotes the point that marks the cutting off.

was poor." In this last sentence the proposition *though he might have been rich* is cut off by a comma before and a comma after it.

"But, though I used every exertion, I could not effect it." What is here cut off?

II. As a noun-proposition performs the office of a noun (*see* p. 170), it should not be cut off from the word with which it is connected when a noun performing the same office would not be cut off.

Therefore a noun-proposition should not be cut off when it is—

1. Subject of a verb; as, "That he will succeed is evident."
2. Object of a transitive verb; as, "I believe that he will succeed."

Remark.—Noun-propositions which are the objects of such verbs as *say, cry, exclaim, reply* are cut off when they contain the words spoken; as, "He said, 'I will come.'" But when the substance only is given the comma is not used; as, "He said that he would come."

3. Predicate-nominative; as, "The general belief is that he will succeed."

4. Object of a preposition; as, "This will depend on how it is done."

III. An adjective-proposition which *describes* is not cut off; as, "The girl who is always laughing shows want of sense." Here *who is always laughing* describes the girl that shows want of sense.

But if the proposition presents an additional idea, it is cut off; as, "He went up to a large and beautiful house, which he entered."

"I went to California with my cousin who had been there before."
"I went to California with my cousin, who had been there before."
In the former sentence *who had been there before* points out what cousin is meant; it *assumes* something. In the latter sentence the same proposition is employed to *assert* something additional.

"You have said something of which you ought to be ashamed."
"You have said something, of which you ought to be ashamed." The latter sentence represents the saying of *any* thing as a thing to be ashamed of.

"Behold the emblem of thy state in flowers, which bloom and die."
"Behold the emblem of thy state in flowers which bloom and die."
If there were a class of flowers which do not bloom and die, it would be proper to omit the comma, so that the adjective-proposition should describe the other class. Cut off by the comma, this proposition asserts that *all* flowers bloom and die.

“When words, which naturally take the rising inflection, become emphatic.” This punctuation represents *all* words as naturally taking the rising inflection. The same book from which this passage is taken has the following: “The girls, who went to school with her, were very fond of her.” This represents *all* “the girls” as going to school with her. The writer meant to say, “The girls who went to school with her were very fond of her.”

“By this scimitar, that slew the Sophy and a Persian prince, that won three fields of Sultan Solyman.” “By this scimitar, that slew the Sophy and a Persian prince that won three fields of Sultan Solyman.” The former punctuation represents the sword as having won the three fields; the latter represents the Persian prince as having won them.

IV. Adjunct-propositions should not be cut off when the equivalent adjuncts should not be cut off; as, “He is anxious that you should succeed” = “He is anxious for your success.”

“Be virtuous that you may be happy” is an exhortation to be virtuous for the purpose of being happy. “Be virtuous, that you may be happy” first expresses an exhortation to be virtuous, then the result of being virtuous.

“He did not go because you commanded him” asserts that the going was not caused by the command. “He did not go, because you commanded him” first denies the going, then gives the reason for his not going.

“His food is sweet because he earns it before he eats it;” “His food is sweet, because he earns it before he eats it.” What is the difference in meaning between these two sentences?

“Lucy’s sentiments seemed chill, because nothing had occurred to interest or awaken them.” The author has already asserted that Lucy’s sentiments seemed chill, and in this passage he gives the reason. Is the comma proper?

Remark.—The semicolon is often employed to set off a proposition giving the reason.

V. The punctuation of adverb-propositions is governed by the same principles that govern the punctuation of adjective-propositions and adjunct-propositions. When the proposition *asserts* something it is cut off; when it *assumes* something it is not cut off; as, “He was walking over the bridge, when a soldier met him;” “He was walking over the bridge when the soldier met him.” The first *when* = “at which time;” the second *when* = “at the time at which.”

“Rice acquires its greatest perfection in Asia, where it is the usual food of the inhabitants;” “Rice acquires its greatest perfection where it is the usual food of the inhabitants.” Explain the difference.

VI. The comma cuts off whatever is equivalent to a proposition; as—

1. The nominative absolute with the words closely connected with it; as, “His horse being unmanageable, he dismounted.” Here “his horse being unmanageable”=“as his horse was unmanageable.”

2. The infinitive with the words closely connected with it in such expressions as “To confess the truth, I was in fault.” Here “to confess the truth”=“that I may confess the truth.”

3. An expression introduced by an adjective and equivalent to a proposition; as, “The mother, happy in attending to her children, desired no change.” Here “happy in attending to her children”=“because she was happy in attending to her children.”

4. Such expressions as *however, no doubt, besides, unfortunately, nay, more, moreover, by the bye, in the first place, secondly, in a word, well, why*, most of which are parts of propositions of which the other words are omitted; as, “He made every effort; he did not, however, succeed.” Here *however* is part of a proposition, “however this may be.” “He will, no doubt, succeed.” Here *no doubt* is part of a proposition, “there is no doubt.” “Unfortunately, he was interrupted.” Here *unfortunately* is part of a proposition, “what (or which) happened unfortunately.”

VII. The comma cuts off the nominative independent; as, “John, you may go to your seat;” “He of himself, poor man, can make nothing of it;” “Continue, my dear child, to walk in the path of virtue.”

VIII. When another name for an object is introduced by *or* a comma is placed before *or*; as, “This cage contains the giraffe, or camelopard.”

IX. If a noun in apposition is annexed for the purpose of asserting something additional, it is cut off, being in sense equivalent to a proposition; “A son, *John*, was born after his death.” Here *John* is introduced in such a way as to add to the idea of the birth of the son an additional idea, “whose name was John,” or “I mean John.” “Hope, the balm of life”=“Hope, which is the balm of life.” “Paul, the apostle of the Gentiles”=“Paul, who was the apostle of the Gentiles.”

But if a noun is annexed in such a way as to express something *assumed* rather than asserted, or something forming as it were part of the name, it is not cut off; as, "His son John was born after his death;" "The Apostle Paul;" "The Emperor Augustus."

X. When words are arranged in pairs the comma should separate the pairs from one another; as, "It lives in the heart of every Swiss, high and low, young and old, gentle and simple."

XI. The comma is sometimes employed to prevent misconception of the meaning; as, "Our sacred orators for the most part confine themselves to preaching on fidelity, to wives; probity, to men; obedience, to children."—*About*. This sentence, awkwardly arranged, means that the sacred orators preach to wives on the subject of fidelity, to men on the subject of probity, to children on the subject of obedience; without the comma, it would mean that they preach about fidelity to wives, probity to men, obedience to children.

"Those that escaped being killed at once turned and fled." Here *at once* may modify either *being killed* or *turned and fled*. A comma after *at once* would show that *at once* modifies *being killed*; a comma before *at once* would show that this adjunct modifies *turned and fled*.

"Other ventures he hath, squandered abroad." This passage means that he has other ventures, which are squandered abroad; the comma prevents *hath* from being considered an auxiliary connected with *squandered*.

"'T is certain he could write, and cipher too." Without the comma *too* might be understood to modify *write* as well as *cipher*.

"He is not good; he can not, therefore, be great." Without the comma this sentence might mean that he can not be great in consequence of not being good.

An expression having the same relation to each of two or more other expressions is cut off from them; as, "Philosophy makes us wiser, Christianity makes us better, men." The comma after *better* shows that men is modified by *wiser* as well as by *better*.

XII. Where there is an ellipsis of a verb a comma may be placed, if without the comma there would be obscurity; as, "Power reminds you of weakness; permanency, of change; life, of death."

But the comma is generally unnecessary; as, "In prosperity he was too much elated, and in adversity too despondent;" "Plants are formed by culture, and men by education."

XIII. If a conjunction is omitted between two or more words in the same construction, a comma is put in the place of the conjunction; as, "He is a plain, honest man" = "He is a plain *and* honest man;" "He is a plain, honest, straightforward man."

If the conjunction is expressed between only the two last of several words in the same construction, the comma separates the two last as well as the others; as, "He is a plain, honest, and straightforward man." If the comma were not placed between the two last words, they would seem to the eye to be more closely connected with each other than with the preceding word.

Remark.—When three or more words are in the same construction some separate them from one another, whether the conjunctions are omitted or expressed; as, "He is a plain, and honest, and straightforward man." But this punctuation is stiff, and there is no good reason for using the comma where no conjunction is omitted. "Light and music and high-swelling hearts."—*Carlyle*. "Leveret and quail and pheasant."—*Rogers*. "Hands and legs and feet."—*Scott*. "Light and gayety and hope and health and joy."—*Dickens*. "All courage and love and honor."—*Thackeray*. "Petted by philanthropists and statesmen and preachers."—*London Times*. "Both man and bird and beast."—*Coleridge*. "Agamemnon and Achilles and Ajax and Ulysses and Diomedes and Helen."—*Hare*. "His wine and horses and play."—*Tennyson*.

"East and west and south and north
The messengers ride fast,
And tower and town and cottage
Have heard the trumpet's blast."—*Macaulay*.

XIV. Observe that in the sentence, "He is a plain, honest man," no comma is placed between the last of the adjectives and the noun *man*. Neither in a compound subject should a comma be placed between the last of the nouns and the verb; as, "Painting, poetry, and music are fine arts."

XV. If an adverb, an adjunct, or other expression is out of its natural place, some cut it off by the comma; as, "To perseverance, every thing is possible." There is no good reason for this punctuation; for, though there is a *pause* after the adjunct, the grammatical relation is not changed by the position. "With the fear and hatred inspired by such a tyranny contempt

was largely mingled.”—*Macaulay*. “In the affair which had inflicted on him a calumny so odious it was clear that he had acted with chivalrous delicacy of honor.”—*Bulwer*.

XVI. The subject, however long it may be, should not be cut off from the predicate.* “It is not conformable to the principles of our government to make that vain display of military authority which disgusts us so much in some continental kingdoms.”—*Hallam*. “The first in order of time of the immunities acquired by the House of Commons was the exemption of the members and their servants from arrest on civil process during the session.”—*Pictorial History of England*. “No man who is correctly informed of the past will be disposed to take a morose or desponding view of the present.”—*Macaulay*.

EXERCISES.

1. Punctuate the following:

[I.] Crafty men contemn studies simple men admire them and wise men use them. They shrunk from no dangers and they feared no hardships. Cast out the scorner and contention shall go out. Love not sleep lest thou come to poverty. Though he is rich he is not proud. The power of the sword belonged to the prince but the power of the purse belonged to the nation.

[VI.] The time of youth being precious we should devote it to improvement. That road being muddy he took the other. The king being insane his son was appointed regent. To say the least they have shown great want of prudence. The young man diligent in the performance of every duty gained the confidence of his employers. To conclude he was greatly disappointed. Unfortunately for us the tide was already ebbing. They will no doubt with reasons answer you. In the first place he is unscrupulous. Lastly strive to preserve a conscience void of offense.

[VII.] James wait for me. Those happy days whither have they fled? Hamlet thou hast thy father much offended. I can not my dear friend do all that you desire but I will do all that is in my power.

*The efforts of some writers to make their meaning clear by a profuse scattering of commas reminds one of Caddy Jellyby's complaint about her lover's notes: "She said, if he were not so anxious about his spelling, and took less pains to make it clear, he would do better; but he put so many unnecessary letters into short words that they sometimes quite lost their English appearance. 'He does it with the best intentions,' observed Caddy; 'but it has n't the effect he means, poor fellow!'"

[VIII.] The period or full stop denotes the end of a sentence. We saw a large opening or inlet.

[IX.] The capital of Turkey Constantinople is finely situated. Diogenes the Greek philosopher lived in a tub.

[X.] For Romans in Rome's quarrel
Spared neither land nor gold
Nor son nor wife nor limb nor life
In the brave days of old.

[XI.] Those to whom he did not speak immediately left the house. He can walk and run too.

[XII.] He was a brave generous man. He was a brave wise and pious man. Our reputation virtue and happiness greatly depend on our choice of companions. The spirit of true religion is social kind and cheerful.

2. Correct the errors :

[I.] He ran off, as fast as he could. He wishes us to be, like him in all we do. Forthwith, she placed upon her nose, the glasses large and wide. And spend, in idleness or mischief, the time which ought to be spent, in study. Charles called at the hut of this fisherman one day. Lord Palmerston then entered on his head, a white hat upon his feet, large but well-polished boots upon his brow, a dark cloud in his hand, his faithful walking-stick in his eye, a menacing glare saying nothing. He sat down.

[II.] That you have not studied, is evident. How you can refuse that offer, is what I can not understand. I know, how you obtained the prize. The general belief is, that he was deceived. Tell me why, thus from flower to flower you fly. They told him, it was what they wished above all things. The poor woman felt, that she was indeed left alone in her desolate home. What is left, is due to me in right of my office. It was not right, that Mary should care for nothing but such things as these. The farmer found, that the wheat in that place was the strongest and best in the field.

[III.] That party, which should first strip him of his cloak, was to win the day. Questions, which can not be answered by *yes* or *no*, take the falling inflection. He, who disregards the good opinion of the virtuous, must be utterly abandoned. Theodore who is now so industrious was once very idle. He is trying to leave me behind him which he can not do. The child was much attached to Mary who loved him dearly. The child was much attached to one, who loved him so dearly.

[IV.] He was pleased, that you called to see him. She is anxious, that you should hear him. We are confident, that the matter can be explained. You ought to be ashamed, that you have lost so much time.

I did not go from home, because he was coming [I went, but not for that reason]. I did not go from home because he was coming [I staid at home, and for that reason].

[V.] A little girl lived in a place, where there were a great many goats. We shall always be happy, when we do our duty. He went to Canterbury where he found his wife. He continued to write till twelve when he went to his brother's. To-improve time, while we are blessed with health, will smooth the bed of sickness. He went to a large city where he spent all his money. A word is said to be emphasized, when it is uttered with force.

[VI.] The bluebirds having come we may expect some pleasant weather. To come to the point he can not free himself from blame. James awkward in his person was not qualified to command respect. In short he is too ambitious. He could not however be elected.

[VII.] Doctor you have come too late. Do my dear friend let me hear from you. It cometh not again that golden time.

[VIII.] This bird is the celebrated osprey or fish-hawk.

[IX.] Mohammed was a native of Mecca a city of Arabia. The poet, Milton, became blind.

[XI.] We often commend, as well as censure imprudently. It is the duty of a child to obey, not to direct his parents. No minister must be appointed, no peer created without the consent of parliament.

[XIII.] Blind to all our claims, and woes, and wrongs. They only sniff, and titter, and snigger from the throat outward.

[XV.] In youth, shun the temptations to which youth is exposed. In perusing the works of such writers, we are obliged to think. By reading, we add the experience of others to our own.

[XVI.] A steady and undivided attention to one object, is a sure mark of a superior mind. The most obvious remedy, is to withdraw from all association with bad men.

THE SEMICOLON.

I. The semicolon separates from the principal proposition something not so closely connected with it as portions set off by the comma would be.

II. Generally speaking, the portion set off by a semicolon before it is a proposition complete in itself and expressing something formally added as a contrast, a reason, an inference, a result, or some related idea; as, "There is a fierce conflict of good and evil; but good is in the ascendant and

must conquer at last." "Never value yourself upon your riches; for this is the sign of a weak mind." "He is not good; therefore he is not great;" "His mother and his aunt have indulged him in every thing; so that he has become insufferably vain and selfish;" "I would have the library to contain works on all important subjects; and works on the mechanic arts should certainly have a place."

III. Propositions which would otherwise be separated by the period are sometimes separated by the semicolon, because some general thought connects the ideas expressed; as, "She hath killed her beasts; she hath mingled her wine; she hath also furnished her table." Here the general idea of a feast runs through the propositions, preventing so great a separation as would be denoted by the period.

IV. The semicolon is used to separate parts of sentences when these parts, or any of them, consist of portions separated from each other by the comma; as, "The dome of Agrippa, still glittering with bronze; the mausoleum of Adrian, not yet deprived of its columns and statues; the Flavian amphitheatre, not yet degraded into a quarry, told to the Mercian and Northumberland pilgrims some part of the story of that great civilized world which had passed away."—*Macaulay*.

Remark.—Some would use a dash as well as a comma after *quarry*.

V. Particulars introduced in such a way as to cause the mind to dwell on each particular are separated by the semicolon; as, "A traveller must be freed from all apprehension of being murdered or starved before he can be charmed by the bold outlines and rich tints of the hills. He is not likely to be thrown into ecstasies by the abruptness of a precipice from which he is in danger of falling two thousand feet perpendicular; by the boiling waves of a torrent which suddenly whirls away his baggage and forces him to run for his life; by the gloomy grandeur of a pass where he finds a corpse which marauders have just stripped and mangled; by the screams of those eagles whose next meal may probably be on his own eyes."—*Macaulay*.

Here the repetition of the preposition *by* serves to introduce the particulars in a more formal manner, thus causing the mind to dwell on each one.

VI. A general term having several particulars in apposition with it is separated from the particulars by the semicolon, and the particulars are separated from one another by the comma; as, "There are four genders; the masculine, the feminine, the common, and the neuter."

VII. *As* introducing a sentence as an illustration is preceded by a semicolon and followed by a comma.

VIII. If *yes* or *no* in the answer to a question is followed by a proposition, it is generally separated from the proposition by the semicolon; as, "Yes; he said he would come;" "No; I know nothing about it."

Punctuate the following: EXERCISES.

[II.] The buds spread into leaves and the blossoms swell to fruits but they know not how they grow. The golden rule is a protest against selfishness and selfishness clinging as it does to the inmost core of our being is the besetting sin of the world. Why Dr Johnson this is not so easy as you seem to think for if you were to make little fishes talk you would make them talk like whales.

[III.] Every thing grows old every thing passes away every thing disappears. The most lucrative posts in his household it was said were held by Dutchmen the House of Lords was fast filling with Dutchmen the finest manors of the Crown were given to Dutchmen the army was commanded by Dutchmen.

[IV.] There was the honest cock-robin, the favorite game of stripling sportsmen, with its loud, querulous note and the twittering blackbirds, flying in sable clouds and the golden-winged woodpecker, with his splendid plumage and the cedar-bird, with its red-tipped wings and yellow-tipped tail.

[V.] He delighted to read descriptions of countries devastated by war of cities destroyed by fire of regions depopulated by the plague.

[VI.] There are three cases the nominative the possessive and the objective.

[VII.] There should be no point between the factitive objective and the verb as Plutarch calls lying the vice of slaves.

[VIII.] Did you see him? No I could not find him. Have you ever been in Mobile? Yes I was there last winter.

THE COLON.

I. The colon sets off a proposition not formally connected with the preceding part of the sentence; as,

My father lived beside the Tyne;
 A wealthy lord was he;
 And all his wealth was marked as mine:
 He had but only me.—*Goldsmith.*

Remark.—The last line gives a reason without being formally connected with what goes before. If *for* had been expressed, thus making a formal connection, the semicolon should have been used instead of the colon.

II. An unconnected proposition expressing in another form what has been previously expressed is set off by the colon; as, “But Goldsmith had no secrets: his follies, his weaknesses, his errors, were all thrown to the surface.”—*Irving.*

III. A proposition containing a general statement, if followed by propositions separated by semicolons and giving particulars as illustrations,* should have a colon after it; as, “He disposed of his time with great regularity: in his garden he limited himself to one hour twice a day; in reading books of amusement he limited himself to one hour after breakfast and another in the evening.”

IV. The colon is used before a quotation not introduced as the object of a verb; as, “He spoke as follows: ‘When public bodies are to be addressed on momentous occasions,’” etc.; “He expressed himself thus: ‘I am lost in wonder at this infatuation. I see before me,’” etc.; “His words were these: ‘The man is guilty of perjury’;” “Fierce he broke forth: ‘And dar’st thou then,’” etc.

Remark.—After *say, reply, exclaim, cry,* or other verb of the kind, the quotation is the object of the verb, and it is separated from the verb by the comma. (*See Remark, p. 258.*) Though there may be more than one sentence in the quotation, still the comma is used, the whole quotation being taken as a unit; as, “Retiring to his chamber, he said to Rapp, ‘Misfortunes never come singly. This event fills up the measure of evil here.’”

V. The colon is used when such expressions as *the following* point forward to something. For illustrations see the intro-

*Genus and species.

ductions to the exercises, p. 257. It will be seen that the colon at the end does not interfere with the intermediate punctuation: a period, for instance, may occur between *the following* and the colon.

The colon is used also after a formal address at the beginning of a speech; as, "Ladies and gentlemen: The subject before us is one of great importance," etc. Also after a formal address at the beginning of a letter; as, "My Dear Friend: You do not know how anxious I am to hear from you," etc.

Remark.—The formal address is generally placed in a line by itself.

EXERCISES.

Punctuate the following:

[I.] Study to acquire a habit of thinking no study is more important. Avoid affectation it is a contemptible weakness. Be on thy guard against flattery it is an insidious poison.

[II.] He was generous and inconsiderate money with him had no value. Laziness grows on people it begins in cobwebs and ends in iron chains. They talked of their murderous exploits as a sportsman talks of his amusements to shoot down a traveler seemed of little more consequence to them than to shoot down a hare.

[III.] The Scottish people had always been singularly turbulent and ungovernable they had butchered their first James in his bed-chamber they had repeatedly arrayed themselves in arms against James the Second they had slain James the Third on the field of battle their disobedience had broken the heart of James the Fifth they had deposed and imprisoned Mary they had led her son captive.* The Conqueror and his descendants were not Englishmen most of them were born in France their ordinary speech was French.

[IV.] His speech was as follows "I have not come to waste your time," etc. He folded his arms, and thus he spoke "My manors, halls, and bowers," etc.

[Remark.] He said "I will wait for you here. Come back as soon as you can." "Turning to Graham, she added 'Will you help to make way for us?'"

[V.] She found in his pockets the following articles an apple, etc. Friends and fellow-citizens On this beautiful day, etc.

* Macaulay has a period after *ungovernable*; but a colon seems to be required, in order to show that what precedes is a statement of a generic fact of which the following propositions, separated by semicolons, contain specific instances.

THE INTERROGATION-POINT.

I. The interrogation-point, or note of interrogation, marks the end of a question; as, "Of what parentage are you?" "He said, 'Of what parentage are you?'"

Remark.—This point is to be used only with direct questions. "He asked me of what parentage I was." Here is not a question, but merely an assertion that a question was asked.

II. The interrogation-point is generally equivalent to a period and followed by a capital letter; as, "Do you confess so much? Give me your hand." But sometimes the degree of separation is no greater than that marked by the comma or the semicolon; as, "Will you sit down? and we two will rail against the world."

III. In a series of connected questions the interrogation-point should be used after each complete question; as, "What said he? How looked he? Did he ask for me?" But when two or more questions are arranged as one, no answer being expected till after the last, this point is used after the last only; as, "Hath he said it, and will he not do it?" "Will you go, or will you stay?"

Punctuate the following: EXERCISES.

[I.] Why did you cry When did you come How long have you been here Knowest thou the land where the citrons bloom Have you read Milton

[Remark.] They asked me why I cried Tell me when you came John asked me when I came You ask me whether I have read Milton

[II.] Marked ye his words he would not take the crown. Shall I descend and will you give me leave

[III.] Must I budge Must I observe you Must I stand and crouch under your testy humor Hath he spoken it and shall he not make it good Did he go or did he send

THE EXCLAMATION-POINT.

I. The exclamation-point, or note of exclamation, is used after vehement expressions of emotion; as, "O Banquo! Banquo! our royal master's murdered!"

II. In impassioned language this point is used after the nominative independent instead of the points that would be used in unimpassioned language; as, "All hail, Macbeth! Hail to thee, thane of Cawdor!" "O thou vile king! give me my father!"

Remark.—The interrogation-point is sometimes improperly used after exclamations that have the form of questions; as, "O! who would inhabit this bleak world alone?" This being intended, not for inquiry, but for a forcible expression of opinion, the exclamation-point should be used.

III. The exclamation-point is generally used after interjections; as, "Fie! how dare you do it!" "O! save him!"

But when interjections are used as *pro-propositions* (see page 157), or when they are placed before nouns in the nominative case independent or objective independent (see Remark, p. 248), the exclamation-point is placed at the end of the expression; as, "Fie upon thee, slanderer!" "O that my heart would burst!" "O most lame and impotent conclusion!" "Ah me unhappy!" "O me, that awful dream!"

IV. This point should be placed only where the full force of the exclamation is brought out; as, "Charge, Chester, charge!" This is better than "Charge! Chester, charge!" because the exclamation is partially suspended till the second "charge." But in Othello's bitter exclamation against his own folly, "O fool! fool! fool!" the point is properly placed after each "fool."

Punctuate the following: EXERCISES.

[I.] Hail to the chief who in triumph advances Set a village on
fire the wicked wretches Good heavens the child is swallowing a pin
How cold the weather is What running and screaming and laughing
Vengeance plague death confusion Blasts and fogs upon thee

Tramp tramp along the land they rode
Splash splash along the sea

[II.] Gold and gold and nothing but gold God save thee, ancient
Mariner The heavens thee guard and keep, most royal imp of fame
My king my Jove I speak to thee, my heart

[Remark.] How can you be so careless Was this a face to be
exposed against the warring winds

[III.] Bah this is the third umbrella gone since Christmas. O let me not be mad O speak to me no more O what a noble mind is here o'erthrown O my soul's joy O wretched state O bosom black as death

[IV.] On Stanley on Reputation reputation reputation O I have lost my reputation Lights lights lights Speed Malise speed

THE DASH.

The dash is used—

I. When a sentence breaks off abruptly; as, “‘Ah! Burleigh, thou little knowest’—here her tears fell over her cheeks in despite of her;” “‘Still my advice is so far worth taking that—in short, that I have never taken it myself and am the—’ here Mr. Micawber, who had been beaming and smiling all over his head and face, checked himself and frowned—‘the miserable wretch you behold.’”

II. When there is a change in the construction of the sentence; as, “The pages of history—how is it that they are so dark and sad?” “The infinity of the worlds and the narrow spot of earth which we call our country or our home, the eternity of ages and the few hours of life, the almighty power of God and human nothingness,—it is impossible to think of these things in succession without a feeling like that which is produced by the sublimest eloquence.”

Remark.—The latter sentence begins as if *infinity, spot, eternity, etc.*, were to be made the subjects of some verb; but the construction is changed so that they stand as nominatives independent. Some would use the semicolon instead of the dash after *nothingness*, and this point would be sufficient.

III. Before and after a parenthesis; as, “Those who hated him most heartily—and no man was hated more heartily—admitted that his natural parts were excellent.”

Remark.—A parenthesis is some incidental and explanatory remark inserted in a sentence which is complete without it; as, “and no man was hated more heartily,” in the passage quoted above.

IV. At a significant pause; as,—

“Before my face my handkerchief I spread,
To hide the flood of tears I did—not shed.”

Remark.—This use of the dash should be indulged in very sparingly; for it is equivalent to saying, “Attend! I am going to say something smart!” Some

writers and readers by placing a dash or making a "significant pause" before the fourth line of each stanza in Goldsmith's "Elegy on the Death of Madam Blaise" show that they do not comprehend the humor of the piece.

V. Where a passage that has been interrupted is resumed with a repetition of some word or words previously used; as, "I feared," said the youth, with a tear in his eye—"I feared that the brute's voice would disturb her;" "Only permission, madam, if it is not asking too high a favor—permission to wear the cloak which did you this trifling service;" "I wish," said my uncle Toby, with a deep sigh—"I wish, Trim, I were asleep."

VI. Before a word emphatically repeated; as, "Newton was a Christian—Newton, whose mind burst from the fetters cast by nature on our finite conceptions."

Remark.—Some would place a semicolon as well as a dash before the repeated *Newton*, but there is no necessity for the semicolon, and the page is neater without it.

VII. When the speeches of different speakers are placed in the same paragraph they are sometimes separated by the dash. "What does this mean, Mr. Etty?"—"Suppose you look."—"But I have looked."—"Suppose you look again."

Remark.—Some do not use the dash in such cases, regarding the marks of quotation as a sufficient separation. "What does this mean, Mr. Etty?" "Suppose you look." "But I have looked." "Suppose you look again."

VIII. When a sentence is continued on the next line, as in the first line under "THE DASH."

IX. To denote hesitation or faltering; as, "He stands up to you like—like a—why, I do n't know what he does n't stand up to you like."

X. To denote an expressive pause; as, "Then the pulse fluttered—stopped—went on—throbbed—stopped again—moved—stopped— Shall I go on?—No."

Punctuate the following: EXERCISES.

[I.] Was there ever a bolder captain of a more valiant band? Was there ever but I scorn to boast. If you will give me your attention, I will show you but stop, I do not know that you wish to see. We should be willing to assist his majesty; but two hundred thousand pounds at a time like this

[II.] Shakespeare, Milton, Wordsworth the words of such men do not stale upon us. But my feelings words are too weak to express them.

[III.] The ministry for that word may now with propriety be used readily consented. Having performed this ceremony, he was permitted and the permission was blamed by the Savoyards to limp home without a rag upon him.

[IV.] The good woman was allowed by every person, except her husband, to be a sweet-tempered lady when not in liquor.

[V.] "We have framed" such was in substance his reasoning "we have framed a law which has in it nothing exclusive." "I did not know," she said, with a tremulous voice, her lips quivering "I did not know how hard a thing it would be to leave my children."

[VI.] Can Parliament be so dead to its dignity and duty as to give its sanction to measures thus obtruded and forced upon them? measures, my lords, which have reduced this late flourishing kingdom to scorn and contempt.

[IX.] I did not wish to but a it was necessary a to to secure his a support.

[X.] The stream fell over the precipice paused fell paused again then darted down the valley.

THE CURVES, OR MARKS OF PARENTHESIS.

The curves, or marks of parenthesis, are used to inclose parentheses; as, "I stood to hear (I love it well) the rain's continuous sound." (*See III, Remark, p. 272.*)

Remarks.—1. The dash is at present used more frequently than the curves, being thought to have a neater appearance.

2. A parenthesis does not interfere with the punctuation of the passage in which it occurs; as, "The night (it was the middle of summer) was fair and calm." Whatever point is demanded by the passage is placed after the last curve. "If he sometimes stooped to be a villain, it was merely to amuse himself and to astonish other people." If a parenthesis is inserted after *villain*, the comma is placed after the parenthesis, and not at *villain*; as, "If he sometimes stooped to be a villain (for no milder word will come up to the truth), it was merely," etc.

3. Some would place a comma at *villain* and one before the last curve also; as, "If he sometimes stooped to be a villain, (for no milder word will come up to the truth,) it was merely," etc. But the other punctuation is preferable. "Heaven knew nothing of thee (*could* in charity know nothing of thee); and as for Beelzebub, *his* friendship, as is ascertained, can not count for much." This is better than "Heaven knew nothing of thee; (*could* in charity know nothing of thee;) and," etc.

4. The parts of the parenthesis itself are punctuated according to the general rules; as, "Our little room (is it not a little one?) is well filled;" "Thou too (O heavens!) mayst become a political power;" "The Sabbath stillness of the time (the day was so like Sunday! I have not forgotten that) was suited to us both." The period, however, is not placed at the end of the parenthesis.

EXERCISES.

Place the curves where required :

Are you still I fear you are far from comfortably settled? A cloggy sensation of the lukewarm fat meat is upon me we dined an hour ago, and my head is as heavy as so much lead. He seemed to be very fond of my mother I am afraid I liked him none the better for that, and she was very fond of him. The rocks hard-hearted varlets! melted not into tears at his lamentation. While they wish to please and why should they not wish it? they disdain dishonorable means. Left now to himself and malice could not wish him a worse adviser, he resolved on a desperate project.

THE HYPHEN.

The hyphen is used to join the parts of compound words; as, "laughter-loving, printing-office." It is also used after one or more syllables to show that the rest of the word is in the next line.

When two words are so closely joined in pronunciation that they have but one primary accent they are united in one compound word; as, "walking-stick, singing-school, inkstand, sunbeam."

Remarks.—1. "The crow is a black bird, but not a blackbird." In speaking the separate words *black* and *bird* we accent both; but in speaking *blackbird* we accent the first syllable only. "A walking stick" would mean a stick that walks; but "a walking-stick" is a stick to walk with. "A reading lesson" would mean a lesson that reads; but a "reading-lesson" is a lesson for reading. "Boy hunters" = hunters who are boys; but "boy-hunters" = persons who hunt boys. "A hot house" = a house which is hot; but "a hot-house" = a house for protecting plants from cold. "A singing school" = a school that is singing; but "a singing-school" = a school for teaching singing. "Exclamation-point" = a point to mark exclamation.

2. When words are first compounded the component parts are united by the hyphen; but when the compound words come into very common use the hyphen, unless the component parts are very long, is generally omitted; as, "steam-boat, steamboat."

No definite rule with respect to the omission of the hyphen can be given. The dictionaries are inconsistent; for we find in them such inconsistent forms as *hot-house* and *greenhouse*. Till recently *bluebird* was written *blue-bird*, though at the same time *blackbird* was written as a solid word.

3. Sometimes a part belonging to each of two connected compound words is expressed only once, in which case the hyphen is generally omitted; as, "dwelling and sleeping rooms" = dwelling-rooms and sleeping-rooms. In German books a hyphen is placed where the part is omitted; as, "Gehirn- oder Nervenkrankheit" (brain- or nerve-disease). This is sometimes done in English books; as, "For

poaching at once upon the game - and the sin-preserves of his betters."—*R. G. White*. "Who was what is called a rigger, and mast-, oar-, and block-maker."—*Forster's Life of Dickens*. This deserves to be followed; as, "dwelling- and sleeping-rooms, the exclamation- and the interrogation-point."

4. Compound numerals from *twenty* to *hundred* have their parts united by the hyphen; as, "twenty-one, twenty-first."

5. The adverbs *ill*, *well*, and sometimes others, are joined to participles coming before the modified noun, but are not joined when the participle comes after the noun; as, "With an ill-trained and ill-appointed army."—*Macaulay*. "The horses had been ill fed and ill tended."—*Id.* "Two hundred Irish foot, ill armed, ill clothed, and ill disciplined."—*Id.* The participle coming before the noun is used in the sense of an adjective.

6. When a compound word the parts of which are united by the hyphen is made to form part of another compound word the first hyphen is omitted: *Red-headed* united with *woodpecker* forms *redheaded-woodpecker*, not *red-headed-woodpecker*. Some omit the second hyphen instead of the first; as, "red-headed woodpecker."

7. When two words usually separated are used in the sense of an adjective they are united by the hyphen; as, "Main Street," "Main-street car;" "A New-Albany wagon." "A New Albany wagon" might be understood to mean an Albany wagon which is new.

EXERCISES.

Insert hyphens in the proper places:

Let us go to the printing office. The dining room is empty. They have a diving bell. She is at the dancing school. The reading lessons are preceded by definitions. This is a difficult spelling lesson. Is this an interrogation point? It is a well preserved specimen. The coat was made of dark blue cloth.

THE QUOTATION-POINTS, OR MARKS OF QUOTATION.

The quotation-points, or marks of quotation, inclose something quoted.

EXAMPLES.—Socrates said, "I believe that the soul is immortal." "I believe," said Socrates, "that the soul is immortal."

If the substance only is given, not the words, the quotation-points are not used.

EXAMPLES.—Socrates said he believed that the soul is immortal. He answered that he would not come.

A quotation included within a quotation is marked with one point at the beginning and one at the end, instead of two.

EXAMPLE.—"I have had what women call 'a real good cry.'" The single point after *cry* marks the end of the included quotation, and the double point marks the end of the whole quotation.

When a question or an exclamation is quoted the marks of quotation should follow the marks of interrogation or of exclamation.

EXAMPLES.—He said, “What are you doing here?” He exclaimed, “O the perfidy of man!”

But if the mark of interrogation or of exclamation does not belong to the part quoted, but to the whole passage, it is placed after the marks of quotation.

EXAMPLES.—Will you say “I am holier than thou”? And this is your “happy home”!

OTHER MARKS.

BRACKETS generally inclose some explanation or something intended to prevent mistake; as, “John told James that he [James] was to get a new book.”

The APOSTROPHE is used where a letter is omitted; as, *e'en* for *even*, *'t is* for *it is*. It is used as a sign of the possessive case, marking the omission of the *e* which formerly belonged to this case; as, *lamb's* for *lambes*.

The DIÆRESIS placed over the latter of two vowels shows that they do not form a diphthong; as, *aërial*. The diæresis here shows that this word is not to be pronounced *erial*.

The ELLIPSIS is generally used where some letters are omitted from a name; as, B——n, or B***n, for Byron.

The SECTION [§] marks the small divisions of a book or chapter.

The PARAGRAPH [¶], which is not much used except in the English Bible, denotes the beginning of a new subject.

The INDEX, or Hand [☞], is used to point out something to which particular attention is called.

The BRACE [{}] is used to connect several terms with one common term; as,

John Williams,	}	Managers.
James Anderson,		
Robert Thomson,		

 It was formerly used to connect the three lines of verse which form a triplet.

The CARET, used in writing only, shows where to insert words or letters that have been omitted; as, "This is^{my}_^ book."

The MACRON, or the Long, placed over a vowel shows that the vowel has its long sound; as, Palestīne. The mark here shows that *i* has the sound that it has in *fine*.

The BREVE, or the Short, placed over a vowel shows that the vowel has its short sound; as, fertile. The mark here shows that *i* has the sound that it has in *fin*.

The ASTERISK [*], the OBELISK [†], the DOUBLE DAGGER [‡], and the PARALLELS [||] refer to marginal notes. The letters of the alphabet and the numerical figures are often used for the same purpose.

CAPITAL LETTERS.

The following words should begin with capital letters:

1. The first word of every distinct sentence.

Remark.—In a formal enumeration each particular begins with a capital; as, "This takes place 1. When an address is made; 2. In mere exclamations."

In an enumeration of this kind the period is sometimes used after each item, the connection being regarded as sufficiently indicated by the figures.

2. Proper names and titles; as, "Socrates, George Washington, Judge Story, Lord Palmerston, Sir Walter Scott, General Lee, the Duke of Wellington, Charles the Bold, Walnut Street, Ohio, the Hon. John Smith, the Rev. Dr. Matthews, Great Salt Lake, Lake Erie, the Lake of Geneva, Jersey City, New Orleans, Madison Square, Cape Fear, Rhode Island, Hudson's Bay, Trinity College, Black Sea, the Mountains of the Moon."

Remarks.—1. Names of objects personified are of course regarded as proper names; as, "And Truth severe by fairy Fiction dressed."

2. The French *de* (of) and the German *von* (of) are written in small letters when preceded by some part of the name or by a title; when not so preceded they begin with capitals; as, "Captain de Caxton; the old De Caxtons."—*Bulwer*. "Wolfgang von Dilke; even Von Raumer."—*Hood*. The corresponding Dutch *van* seems to be always written with a capital *v*, and it is sometimes united with the following noun; as, "Martin Van Buren; Sir Anthony Van Dyck, or Vandyck."

3. The names of months and days begin with capitals, but not the names of the seasons; as, "January, August, Monday, Christmas, Good Friday, spring, summer."

3. All the chief words in the titles of books; as, "Clarendon's History of the Great Rebellion."

4. Names of the Deity; as, "God, Jehovah, Most High, Divine Providence, Almighty, Supreme Being, Great Spirit."

Remark.—A pronoun referring to the Deity should begin with a capital only when it is equivalent to a name of the Deity; as, "Our trust is in Him who guides the storm."

But some in modern times begin with capitals all pronouns referring to the Deity, even relative pronouns; as, "Give ear, O Shepherd of Israel, Thou That leadest Joseph like a flock." This is a kind of typographical cant which does not show itself in the English Bible, the Book of Common Prayer, the Westminster Confession of Faith, or the Roman Catholic prayer-books.

5. Words derived from proper names; as, Roman, English, American, Americanism. But when the derived word ceases to point to its origin it no longer begins with a capital. Thus, *stentorian* is derived from *Stentor*, the loud-voiced herald in Homer; but as we do not now think of Stentor when we use this word we do not begin it with a capital. The word *italic* denoting a kind of type should, according to this principal, begin with a small letter.

6. Every line of poetry.

7. The first word of a direct quotation when the quotation would form a complete sentence by itself; as, "Chaucer beautifully says, 'Up rose the sonne, and up rose Emelie.'"

Remark.—The word *that* introducing a statement of something resolved or enacted should begin with a capital; as, "Resolved, That the thanks of this meeting," etc.; "Be it enacted, That after this date," etc.

8. The letters *I* and *O* forming the pronoun *I* and the interjection *O* are always capital letters.

Remark.—Some writers begin with a capital any word which they consider of special importance. Carlyle makes constant use of capitals, sometimes where others would use italics; as, "Labour's thousand hammers ring on her anvils: also a more miraculous Labour works noiselessly, not with the Hand but with the Thought."

EXERCISES.

Write the following with capitals in their proper places:

thou shalt not kill. thou shalt not steal. honesty is the best policy.
the soldiers of general washington loved him. socrates, plato, aristotle,
and pythagoras were grecian philosophers.

he has read a great many german and french works. solomon says,
a wise man feareth and departeth from evil. remember the ancient
maxim, know thyself. he has read milton's paradise lost and paradise
regained. if i can find the work, i will send it to you. hear, o man.
o excellent scipio!

here rests his head upon the lap of earth
a youth to fortune and to fame unknown.

QUESTIONS FOR REVIEW.

What is punctuation? Chief use of the points? The principal points? What does the period mark? The principal use of the comma? When should a noun-proposition not be cut off? An adjective-proposition? An adjunct-proposition? By what is the punctuation of adverb-propositions governed? Mention some expressions which are equivalent to propositions and are cut off by the comma. What of the punctuation of the nominative independent? Of another name for an object introduced by *or*? Of nouns in apposition? Of words arranged in pairs? Give an instance of a comma employed to prevent misconception of the meaning. What punctuation when there is an ellipsis of the verb? What punctuation when conjunctions are omitted? In a compound subject should a comma be placed between the last of the nouns and the verb? What of the punctuation when an adverb or other expression is out of its natural place? Should the subject be cut off from its predicate? What is the office of the semicolon? What is the character of the portion set off by the semicolon? Why are propositions which would otherwise be separated by the period sometimes separated by the semicolon? What punctuation when parts of sentences consist of portions separated from each other by the comma? What punctuation when particulars are introduced in such a way as to cause the mind to dwell on each particular? What punctuation when a general term has several particulars in apposition with it? What of *as* introducing a sentence as an illustration? What of the punctuation of *yes* and *no*? What is the office of the colon? Explain the punctuation of the sentence, "But Goldsmith had no secrets," etc. Of the sentence, "He disposed of his time with great regularity," etc. When is the colon used before a quotation? What punctuation with such expressions as *the following*? After a formal address at the beginning of a speech or letter? What is the office of the interrogation point? With what kind of letter is this point followed? What punctuation in a series of connected questions? What is the office of the exclamation-point? Explain the punctuation of "All hail, Macbeth!" How are interjections punctuated? Where should this point be placed? What is the first case in which the dash is used? The second? The third? The fourth? The fifth? The sixth? The seventh? The eighth? The ninth? The tenth? What is the office of the curves? What is said of the punctuation of the passage in which the parenthesis occurs? Of the parts of the parenthesis itself? What is the office of the hyphen? When words are first compounded how are the component parts united? What is the office of the quotation-points? What if the substance only is given? What of a quotation within a quotation? Where are the quotation-points placed when a question or exclamation is quoted? What is the office of the brackets? Of the apostrophe? Of the diæresis? Of the ellipsis? Of the section? Of the paragraph? Of the index? Of the brace? Of the caret? Of the macron? Of the breve? Of the asterisk, etc.? What is the first class of words that should begin with capital letters? The second? The third? The fourth? The fifth? The sixth? The seventh? The eighth?

PROSODY.

PROSODY treats of the laws of versification, or verse-making.

A verse is a certain number of accented and unaccented syllables arranged in order and forming a line of poetry.

Remark.—The word *verse* is from the Latin *versus*, a turning; and a verse is so called because at the end of one line there is a turning to the beginning of another line. The word *verse* is sometimes applied to a collection of verses properly called a *stanza*.

A *foot* is a portion of a verse, consisting of two or more syllables combined according to accent.

Scanning is the dividing of a verse into the feet of which it is composed.

The macron [—] over a syllable shows that it is accented; the breve [˘] shows that the syllable is unaccented.

Remark.—In the poetry of some languages syllables are *long* or *short* instead of accented and unaccented, a long syllable occupying twice the time of a short syllable.

KINDS OF FEET.

The principal feet are the *iambus*, the *trochee*, the *anapest*, and the *dactyl*.

The iambus and the trochee consist each of two syllables, and the anapest and the dactyl each of three syllables.

The iambus has the *second* syllable accented and the first unaccented; as, *děvōte*, *crěate*.

The trochee has the *first* syllable accented and the second unaccented; as, *ōlděr*, *rūnning*.

The anapest has the *last* syllable accented and the two first unaccented; as, *ūnděrständ*, *mīsběhāve*.

The dactyl has the *first* syllable accented and the two last unaccented; as, *lābōrěr*, *pōsītīve*.

Remark.—Part of a foot may be in one word and part in another or others; as,

“Swēet rū | rāl scēne.”

Here the accented syllable *ru* of *rural* is joined with the unaccented *sweet* to form an iambus, and the unaccented *ral* of the same word is joined with the accented

scene to form another iambus. Two or more monosyllables may be taken together in such a way that one of them, from its relative importance or its position in the verse, receives the accent, just as if the monosyllables were syllables of one word; as,

"All crimes | shall cēase, | ānd an | ciēt frāud | shall fail."

It will also be seen from this verse that a monosyllable may, to form a foot, be taken with the unaccented syllable of another word, as in *-cient fraud*.

The spondee and the pyrrhic are two feet which occasionally occur. The spondee consists of two accented syllables; as,

"Town, tower,	"Wāves grāy,
Shōre, dēep,	Whēre plāy
Where lower	Winds gāy—
Cliffs stēep;	All asleep."— <i>From Victor Hugo.</i>

The pyrrhic consists of two unaccented syllables; as,

"Brought death *into* the world and all our woe."—*Milton.*

A word of one syllable is sometimes placed so as to be dwelt on and made equivalent to a foot; as,

"Break, break, break
On thy cold gray stones, O sea!"—*Tennyson.*

Remark.—A word used in this way is sometimes called a *cæsura*.*

EXERCISES.

What foot does each of the following words form?

Console, compose, confine, derange, divide, unite, erect, distinct, mother, other, singer, going, feeling, ever, never, wither, hydrant, distant, overtake, overcome, absentee, insincere, introduce, entertain, recommend, incomplete, supervise, prosody, singular, masculine, fuel, syllable, happiness, bigotry, artifice, sacred, efface, dissent, gather, elegant, disconnect, complete, simple, deserve, finish.

RHYME.

Poetry is either with or without rhyme.

Rhyme is a correspondence of sound between the endings of two or more verses; as,

"Favors to none, to all she smiles *extends*;
Oft she rejects, but never once *ofends*."—*Pope.*

The term *rhyme* is also applied to a word that rhymes with another.

A syllable that rhymes with another must be at no great distance from it, so that the sound of the first syllable may remain in the memory till that of the second is heard.

* *Cæsura*, which literally means *cutting off*, is properly applied to the separation of the parts of a foot by the sense; as,

"A steed comes at mornīng: *nō rīder* is there."—*Campbell.*

Here the syllables in italics make one foot; but the sense makes a pause or separation between *ing* and the rest of the foot.

In perfect rhymes the vowel-sound is the same, and what follows the vowel-sound is the same. Thus, *-tends* and *-fends* have the same vowel-sound, *e* short, and the same sounds following *e*, *nds*. What precedes the vowel-sounds must be different; as, *-tends* and *-fends*. *Extends* and *intends* would not furnish proper rhymes, both words ending in the same accented syllable *tends*.

Sometimes an unaccented syllable is added after the accented syllable; as, *dýing, flyíng*. This kind of rhyme is called *double rhyme*. When two unaccented syllables are added the rhyme is called *triple rhyme*; as, *fīnīcāl, cýnīcāl*.

Sometimes a syllable in the middle portion of a verse rhymes with one at the end; as, "The splendor *falls* on castle *walls*." This is called *middle rhyme*.

Remark.—Poets often use what are called "allowable rhymes," in which the vowel-sounds are somewhat different; as,

"Hither the heroes and the nymphs resort
To taste a while the pleasures of a court."—*Pope*.

What follows the vowel-sounds must be the same in "allowable" as well as in perfect rhyme.

KINDS OF VERSE.

Iambic verse is composed chiefly of iammbuses; *trochaic* verse of trochees; *anapestic* verse of anapests; and *dactylic* verse of dactyls.

IAMBIC VERSE.

1. Tō mēet.
2. Thróugh wōods, | thróugh lākes.
3. Bēlōved | frōm pōle | tō pōle.
4. Thē íce | wās hēre, | thē íce | wās thēre.
5. Thē lō | tūs blōoms | bēlōw | thē bār | rēn pēak.
6. Thý réalm | fōr ēv | ěr lāsts, | thý ōwn | Mēssi | āh rēigns.
7. Ā thōu|sānd knīghts|āre prēss|íng clōse|bēhínd|thē snōw|—whíte crēst.

Each of these kinds of iambic verse may take an additional *unaccented* syllable; as,

1. Dīsdāin | íng.
2. Bēside | ā fōunt | āin.
3. Thē al | bātrōss | díd fōl | lōw.
4. Būt hāil, | thōu gōd | dēss sāge | ānd hō | lý.
5. Thē mēet | íng pōints | thē sā | crēd hāir | díssēv | ěr.
6. Whōse frōnt | cān brāve | thē stōrm | büt wíll | nōt rēar | thē flōw | ěr.
7. Thēy cōme!|thē mēr|rý sūm|mēr mōnth|ōf beaū|tý, sōng,|ānd flōw|ěrs.

Iambic verse of five feet is called *heroic* verse, because it is the verse employed in poems relating the exploits of heroes.

An iambic verse of six feet is called an *alexandrine*,* a name derived from an old French poem on the exploits of Alexander.

Remark.—Most of the works of Chaucer, Shakespeare, Milton, Dryden, Pope, Cowper, Thomson, Young, and Wordsworth are in heroic verse.

An *elegiac* stanza—so called because it is used in elegies, or plaintive poems—consists of four heroic verses, the first verse rhyming with the third and the second with the fourth; as,

“The curfew tolls the knell of parting day,
The lowing herd winds slowly o’er the lea,
The plowman homeward plods his weary way,
And leaves the world to darkness and to me.”

Remark.—This is the stanza of Gray’s “Elegy in a Country Church-yard.”

The *Spenserian* stanza consists of eight heroic verses followed by an alexandrine. The first verse rhymes with the third; the second with the fourth, fifth, and seventh; the sixth with the eighth and ninth; as,

“And greedy Avarice by him did ride
Upon a camel laden all with gold;
Two iron coffers hung on either side,
With precious metal full as they might hold;
And in his lap a heap of coin he told;
For of his wicked pelf a god he made,
And unto hell himself for money sold;
Accursed usury was all his trade;
And right and wrong alike in equal balance weighed.”

Remark.—This is the stanza of Spenser’s “Faerie Queen,” Thomson’s “Castle of Indolence,” Beattie’s “Minstrel,” and Byron’s “Childe Harold.”

A sonnet consists of fourteen heroic verses, which are generally arranged in four stanzas, the two first containing four verses each, the two last containing three verses each; as in the following sonnet of Milton:

“Cyriack, this three years’ day these eyes, though clear
To outward view of blemish or of spot,
Bereft of light, their seeing have forgot;
Nor to their idle orbs doth sight appear
Of sun or moon or star, throughout the year,
Or man or woman. Yet I argue not
Against Heaven’s hand or will, nor bate a jot
Of heart or hope; but still bear up and steer
Right onward. What supports me, dost thou ask?
The conscience, friend, to have lost them overplied
In liberty’s defense, my noble task,
Of which all Europe rings from side to side.
This thought might lead me through the world’s vain mask
Content though blind, had I no better guide.”

* This word is generally, but unnecessarily, begun with a capital.

Remark.—This is the way in which Milton's sonnets are printed. Wordsworth's sonnets are printed without any marking of the divisions. Shakespeare's sonnets are arranged in three elegiac stanzas followed by a couplet, or two lines rhyming with each other.

Iambic verse of seven feet is usually divided into two lines, the first containing four feet, the second three; as,

“When all thy mercies, O my God,
My rising soul surveys.”

This is what is called *common meter*. *Long meter* has four iambuses in each line; as, “O! come, loud anthems let us sing,
Loud thanks to our Almighty King.”

Short meter has three iambuses in the first, second, and fourth lines and four in the third; as,

“May Jacob's God defend
And hear us in distress,
Our succor from his temple send,
Our cause from Sion bless!”

- TROCHAIC VERSE.
1. Strāyīng.
 2. Clōuds āre | flȳīng.
 3. Gō whēre | glōrȳ | wāits thēe.
 4. Rēad thīs | sōng ōf | Hīā | wāthā.
 5. Spāke füll | wēll īn | lānguāge | quāint ānd | ōldēn.
 6. Lāy ā | shēphērd | swāin ānd | vīewed thē | rōllīng | billōw.
 7. Wōo thē | fāir ōne | whēn ā | rōund hēr | ēarly | bīrds āre | sīngīng.
 8. Nōt thē | lēast ō | bēisānce | māde hē, | nōt ān | īnstānt | stōppēd ōr | stāyed hē.

Trochaic verse may take an additional *accented* syllable; as,

1. Rīplēs | flōw.
2. Hārē thē | rīsīng | swēll.
3. Thēe thē | vōice, thē | dānce ō | bēy.
4. Sāt ā | fārmēr, | rūddȳ, | fāt, ānd | fāir.
5. Hāil tō | thēe, blīthe | spīrīt! | bīrd thōu | nēvēr | wērt.
6. Nīght ānd | mōrning | wēre āt | mēetīng | ōvēr | Wātēr | lōo.
7. Drēary | glēams ā | bōut thē | mōorlānd, | flȳīng | ōvēr | Lōckslēy | Hāll.

Verses like the three last may be divided each into two; as,

“Hail to thee, blithe spirit!
Bird thou never wert.”

“Night and morning were at meeting
Over Waterloo.”

Remarks.—1. Trochaic verse with the additional accented syllable is the same as iambic verse without the initial unaccented syllable.

2. Longfellow's “Hiawatha” is in trochaic verse of four feet.

ANAPÆSTIC VERSE.

1. Nō rěplý.
2. Fōr mý lōve | hě is late.
3. Shě will sáy | 't wás á bār | bārōus dēed.
4. 'T wás thě night|bēfōre Christ|más, ánd áll|thrōugh thě hóuse.

Remark.—Greater stress on the first syllable will change anapestic verse of one foot to a trochee with an additional accented syllable.

DACTYLIC VERSE.

1. Měrrily.
2. Rášly im | pōrtúnáte.
3. Mārch tō thě | battlē fiēld | fěarlěssly.
4. Bāchėlōr's | Háll, whāt á | quēer-lōoking | pláce it is!

Dactylic verse scarcely ever ends with the dactyl. Sometimes an accented syllable is added, sometimes a trochee; as,

Brightest ánd | bést of thě | sōns of thě | mōrning,
Dáwn ón óur | dārkness ánd | lēnd ús thine | áid.

The epic or heroic verse of the Greeks and Romans is called *dactylic hexameter*. It consists of six feet, of which the fifth is a dactyl, the sixth a spondee, and each of the others may be either a dactyl or a spondee. Homer's *Iliad* and *Odyssey* and Virgil's *Æneid* are in this verse. Longfellow has imitated this verse in his *Evangeline*; but, as the English language does not readily furnish spondees, he has for the most part been obliged to take trochees instead of them.

Áll wěre súb | dúed ánd | lōw ás thě | mürmürs of | lōve, ánd thě | gréat sún
Lōoked with thě | eyē of | lōve thrōugh thě | gōlden | vāpōrs á | rōund him.

Great sun makes a spondee; but *-dúed and, eye of, golden,* and *-round him* are trochees.

Scarcely any poem is perfectly regular in its feet. Iambic verse, for instance, admits of any of the other feet; as,

Thrōugh thě | wide rěnt | in Time's | etēr | nál vēil.
Mürmüring, | ánd with | him flēd | thě shādes | of night.
Bēfōre | áll tēm | plēs thě úp | right hēart | ánd püre.
Á mind | nót tō | bē chānged | bý pláce | ór tíme.

Anapestic verse often begins with an iambus; as,

Hě thóught | ás á ságe | thóugh hě fělt | ás á mán.—*Beattie*.

In modern poetry anapests are frequently mingled with iamboes, and dactyls with trochees; as,

Lō! while | wě áre gáz | ing, in swift | ér hāste
Stréam dōwn | thě snōws | tíll thě áir | is white.—*Bryant*.
Beautéfúl | Évélýn | Hōpe is | dēad!
Sít ánd | wáitch bý hēr | síde án | hóur.—*R. Browning*.

POETICAL PAUSES.

The *final pause* is a pause naturally made at the end of a verse, whether a pause is demanded by the sense or not; as,

“His spear, to equal which the tallest pine
Hewn on Norwegian hills to be the mast
Of some great admiral were but a wand.”—*Milton*.

The *cæsural pause* is a pause in the verse, made naturally in reading verse correctly.

In the longer verses it is made where the verse seems to be divided into two nearly equal verses; as,

“But they smile, they find a music || centred in a doleful song
Steaming up a lamentation || and an ancient tale of wrong.”—*Tennyson*.

In the shorter verses there is no pause, unless one is demanded by the sense; as,

“Faint with famine, Hiawatha
Started from his bed of branches.”—*Longfellow*.

In the first verse there is a pause, which is demanded by the sense; in the second there is no pause.

In almost every heroic verse there is a pause, but no pause independent of the sense; as,

“The steer and lion || at one crib shall meet,
And harmless serpents || lick the pilgrim’s feet.”—*Pope*.

Each of these verses has in the middle a pause, but no other pause than such as would be proper in prose between the subject and the predicate.

The pause may be made to fall near the beginning or the end of the verse. By having a pause placed at *falls* in the following passage the verse is made to imitate the motion of the falling leaf, *falls* expressing the loosening from the branch, the rest of the verse expressing the gentle floating off to the ground:

“And turning yellow,
Falls, and floats adown the air.”—*Tennyson*.

EXERCISES FOR SCANNING AND PARSING.

The beginner in scanning is advised first to read the verse slowly, so that he may see which syllables are accented. Then he may place a mark over each of the accented syllables.

The curfew tolls the knell of parting day.

He will see that the accented syllables are *cur*, *tolls*, *knell*, *part*, and *day*.

The cūrfeŭ tōlls the knēll of pārting dāy.

The cur | few tolls | the knell | of part | ing day.

He will see that the feet, consisting each of an unaccented followed by an accented syllable, are iam-buses.

I am monarch of all I survey.

The accented syllables are *mon*, *all*, and *vey*.

I am mōnarch of āll I survēy.

I am mon | arch of all | I survey.

The feet, consisting each of three syllables, the two first unaccented and the last accented, are anapests.

Hark! his hands the lyre explore.

The accented syllables are *hark*, *hands*, *lyre*, and *plore*.

Hārk! his hānds the lȳre explōre.

Hark! his | hands the | lyre ex | plore.

The feet, consisting each of two syllables, the first accented and the second unaccented, are trochees; *plore* is an additional accented syllable.

Lochiel,* Lochiel, beware of the day.

Lochiel, Lochiel, bewāre of the dāy.

Lochi | el, Lochi | el, beware | of the day.

This is anapestic verse; the first foot is an iambus.

Wearily flaggeth my soul in the desert.

Accented syllables, *wear*, *flag*, *soul*, and *des*.

Wearily flāggeth my sōul in the dēsert.

Wearily | flaggeth my | soul in the | desert.

Dactylic verse; the last foot is a trochee.

Deep in the wave is a coral grove.

Dēep in the wāve is a cōral grōve.

Deep in the | wave is a | coral | grove.

The two first feet are dactyls; the third is a trochee; and *grove* is an additional accented syllable. In this poem there are four accented syllables in each verse; but the feet are iam-buses, trochees, anapests, or dactyls.

Hark! hist!

Of space

Around

All trace

I list!

Efface

The bounds

Of sound.

On thy fair bosom, silver lake,

 The wild swan spreads his snowy sail,

And round his breast the ripples break,

 As down he bears before the gale.

On thy fair bosom, waveless stream,

 The dipping paddle echoes far,

And flashes in the moonlight gleam,

 And bright reflects the polar star.—*Percival*.

*Pronounced *lock-é-el*.

The quiet August noon has come,
 A slumberous silence fills the sky,
 The fields are still, the woods are dumb,
 In glassy sleep the waters lie.—*Bryant.*

Here to the houseless child of want
 My door is open still;
 And though my portion is but scant,
 I give it with good will.
 Then, pilgrim, turn; thy cares forego;
 All earth-born cares are wrong:
 Man wants but little here below,
 Nor wants that little long.—*Goldsmith.*

Eternal blessings crown my earliest friend,
 And round his dwelling guardian saints attend!
 Blest be that spot where cheerful guests retire
 To pause from toil and trim their evening fire!
 Blest that abode where want and pain repair,
 And every stranger finds a ready chair!
 Blest be those feasts with simple plenty crowned,
 Where all the ruddy family around
 Laugh at the jests or pranks that never fail,
 Or sigh with pity at some mournful tale,
 Or press the bashful stranger to his food,
 And learn the luxury of doing good!—*Goldsmith.*

The dews of summer night did fall; *
 The moon, sweet regent of the sky,
 Silvered the walls of Cumnor Hall
 And many an oak that grew thereby.—*Mickle.*

Ah! my heart is weary waiting—
 Waiting for the May—
 Waiting for the pleasant rambles,
 Where the fragrant hawthorn brambles,
 With the woodbine alternating,
 Scent the dewy way.
 Ah! my heart is weary waiting—
 Waiting for the May.—*McCarthy.*

When around thee dying,
 Autumn leaves are lying,
 O! then remember me.
 And at night, when gazing
 On the gay hearth blazing,
 O! still remember me.
 Then should music, stealing
 All the soul of feeling,
 To thy heart appealing,
 Draw one tear from thee,
 Then let memory bring thee
 Strains I used to sing thee—
 O! then remember me.—*Moore.*

The soul, secured in her existence, smiles
 At the drawn dagger and defies its point.
 The stars shall fade away, the sun himself
 Grow dim with age, and nature sink in years;
 But thou shalt flourish in immortal youth,
 Unhurt amidst the war of elements,
 The wreck of matter, and the crush of worlds.—*Addison*.

Other joys
 Are but toys;
 Only this
 Lawful is;
 For our skill
 Breeds no ill.—*Chalkhill*.

The sea! the sea! the open sea!
 The blue, the fresh, the ever free!
 Without a mark, without a bound,
 It runs the earth's wide regions round;
 It plays with the clouds; it mocks the skies;
 Or like a cradled creature lies.—*Procter*.

Deep in the wave is a coral grove
 Where the purple mullet and gold-fish rove;
 Where the sea-flower spreads its leaves of blue
 That never are wet with the falling dew,
 But in bright and changeful beauty shine
 Far down in the green and glassy brine.—*Percival*.

'T is the last rose of summer
 Left blooming alone;
 All her lovely companions
 Are faded and gone;
 No flower of her kindred,
 No rosebud is nigh,
 To reflect back her blushes
 Or give sigh for sigh.
 I'll not leave thee, thou lone one,
 To pine on the stem;
 Since the lovely are sleeping,
 Go sleep thou with them.
 Thus kindly I scatter
 Thy leaves o'er the bed
 Where thy mates of the garden
 Lie scentless and dead.
 So soon may I follow
 When friendships decay,
 And from Love's shining circle
 The gems drop away!
 When true hearts lie withered,
 And fond ones are flown,
 O! who would inhabit
 This bleak world alone!—*Moore*.

Remark.—In this poem the lines are connected in twos, so that in the two lines there are four anapaests. 'T is the læst | rose of sùm | mer left blöom | ing alone.

Where are the flowers, the fair young flowers that lately sprang and stood
 In brighter light and softer airs, a beauteous sisterhood?
 Alas! they all are in their graves; the gentle race of flowers
 Are lying in their lowly beds, with the fair and good of ours.
 The rain is falling where they lie; but the cold November rain
 Calls not from out the gloomy earth the lovely ones again.—*Bryant.*

Autumn's sighing,	Storms are trailing;
Moaning, dying;	Winds are wailing,
Clouds are flying	Howling, railing
On like steeds;	At each door.
While their shadows	'Midst this trailing,
O'er the meadows	Howling, railing,
Walk like widows	List the wailing
Decked in weeds.	Of the poor.— <i>Read.</i>

We have been friends together,
 In sunshine and in shade,
 Since first beneath the chestnut-trees
 In infancy we played.
 But coldness dwells within thy heart,
 A cloud is on thy brow.
 We have been friends together—
 Shall a light word part us now?—*Mrs. Norton.*

Farewell! but whenever you welcome the hour
 That awakens the night-song of mirth in your bower,
 Then think of the friend who once welcomed it too,
 And forgot his own griefs to be happy with you.
 His griefs may return—not a hope may remain
 Of the few that have brightened his pathway of pain—
 But he ne'er will forget the short vision that threw
 Its enchantment around him while lingering with you.—*Moore.*

In the spring a fuller crimson comes upon the robin's breast;
 In the spring the wanton lapwing gets himself another crest;
 In the spring a lovelier iris changes on the burnished dove;
 In the spring a young man's fancy lightly turns to thoughts of love.

[*Tennyson.*]

Maud Muller on a summer's day
 Raked the meadow sweet with hay.
 Beneath her torn hat glowed the wealth
 Of simple beauty and rustic health.
 Singing she wrought, and her merry glee
 The mock-bird echoed from his tree.—*Whittier.*

Meanwhile the Tuscan army,
 Right glorious to behold,
 Came flashing back the noonday light,
 Rank behind rank, like surges bright
 Of a broad sea of gold.
 Four hundred trumpets sounded
 A peal of warlike glee
 As that great host, with measured tread
 And spears advanced and ensigns spread,
 Rolled slowly towards the bridge's head,
 Where stood the dauntless three.—*Macaulay.*

Come into the garden, Maud;
 For the black bat, night, has flown!
 Come into the garden, Maud;
 I am here at the gate alone;
 And the woodbine spices are wafted abroad,
 And the musk of the roses blown.—*Tennyson.*

The Assyrian came down like the wolf on the fold,
 And his cohorts were gleaming in purple and gold;
 And the sheen of their spears was like stars on the sea
 When the blue wave rolls nightly on deep Galilee.—*Byron.*

Lochiel, Lochiel! beware of the day
 When the Lowlands shall meet thee in battle array!
 For a field of the dead rushes red on my sight,
 And the clans of Culloden are scattered in fight.—*Campbell.*

Through the night, through the night,
 In the saddest unrest,
 Wrapped in white, all in white,
 With her babe on her breast,
 Walks the mother so pale,
 Staring out on the gale
 Through the night!

Through the night, through the night,
 Where the sea lifts the wreck,
 Land in sight, close in sight,
 On the surf-flooded deck
 Stands the father so brave,
 Driving on to his grave
 Through the night!—*Stoddard.*

With fingers weary and worn,
 With eyelids heavy and red,
 A woman sat in unwomanly rags,
 Plying her needle and thread—
 Stitch! stitch! stitch!—
 In poverty, hunger, and dirt;
 And still with a voice of dolorous pitch
 She sang the "Song of the Shirt!"—*Hood.*

O! breathe not his name! let it sleep in the shade
 Where cold and unhonored his relics are laid:
 Sad, silent, and dark be the tears that we shed
 As the night-dew that falls on the grave o'er his head.

But the night-dew that falls, though in silence it weeps,
 Shall brighten with verdure the grave where he sleeps;
 And the tear that we shed, though in secret it rolls,
 Shall long keep his memory green in our souls.—*Moore.*

Not a drum was heard, not a funeral note,
 As his corse to the rampart we hurried;
 Not a soldier discharged his farewell shot
 O'er the grave where our hero we buried.—*Wolfe.*

I am monarch of all I survey—
 My right there is none to dispute;
 From the center all round to the sea
 I am lord of the fowl and the brute.

O solitude! where are the charms
 That sages have seen in thy face?
 Better dwell in the midst of alarms
 Than reign in this horrible place.—*Cowper.*

Abou Ben Adhem—may his tribe increase!—
 Awoke one night from a deep dream of peace
 And saw within the moonlight in his room,
 Making it rich and like a lily in bloom,
 An angel writing in a book of gold.
 Exceeding peace had made Ben Adhem bold,
 And to the presence in the room he said,
 "What writest thou?" The vision raised its head
 And, with a look made all of sweet accord,
 Answered, "The names of those who love the Lord."
 "And is mine one?" said Abou. "Nay, not so,"
 Replied the angel. Abou spoke more low,
 But cheerly still, and said, "I pray thee, then,
 Write me as one that loves his fellow-men."
 The angel wrote and vanished. The next night
 It came again, with a great wakening light,
 And showed the names whom love of God had blessed—
 And, lo! Ben Adhem's name led all the rest.—*Hunt.*

Under a spreading chestnut-tree
 The village smithy stands:
 The smith, a mighty man is he,
 With large and sinewy hands;
 And the muscles of his brawny arms
 Are strong as iron bands.—*Longfellow.*

Our bugles sang truce; for the night-cloud had lowered.
 And the sentinel stars set their watch in the sky;
 And thousands had sunk on the ground overpowered,
 The weary to sleep, and the wounded to die.—*Campbell.*

O! dear to memory are those hours
 When every pathway led to flowers,
 When sticks of peppermint possessed
 A scepter's power to sway the breast,
 And heaven was round us while we fed
 On rich, ambrosial gingerbread.—*Eliza Cook.*

'T is pleasant through the loopholes of retreat
 To peep at such a world, to see the stir
 Of the great Babel and not feel the crowd,
 To hear the roar she sends through all her gates
 At a safe distance, where the dying sound
 Falls a soft murmur on the uninjured ear.—*Cowper.*

A vile conceit in pompous words expressed
 Is like a clown in regal purple dressed.—*Pope.*

Let firm, well-hammered soles protect thy feet
Through freezing snows and rains and soaking sleet.—*Gay*.

Soft is the strain when zephyr gently blows,
And the smooth stream in smoother numbers flows;
But when loud surges lash the sounding shore
The hoarse, rough verse should like the torrent roar:
When Ajax strives some rock's vast weight to throw
The line too labors, and the words move slow:
Not so when swift Camilla scours the plain,
Flies o'er the unbending corn, and skims along the main.—*Pope*.

They say that in his prime,
Ere the pruning-knife of time
Cut him down,
Not a better man was found
By the crier on his round
Through the town.—*Holmes*.

And darkness and doubt are now flying away;
No longer I roam in conjecture forlorn.
So breaks on the traveler faint and astray
The bright and the balmy effulgence of morn.
See truth, love, and mercy in triumph descending,
And nature all glowing in Eden's first bloom!
On the cold cheek of death smiles and roses are blending,
And beauty immortal awakes from the tomb.—*Beattie*.

Stand here by my side and turn, I pray,
On the lake below thy gentle eyes;
The clouds hang over it heavy and gray,
And dark and silent the water lies;
And out of that frozen mist the snow
In wavering flakes begins to flow;
Flake after flake,
They sink in the dark and silent lake.—*Bryant*.

Speak and tell us, our Ximena, looking northward far away,
O'er the camp of the invader, o'er the Mexican array,
Who is losing? Who is winning? Are they far, or come they near?
Look abroad and tell us, sister, whither rolls the storm we hear?—*Whittier*.

Wearily flaggeth my soul in the desert,
Wearily, wearily.
Sand, ever sand, not a gleam from the fountain;
Sun, ever sun, not a shade from the mountain;
Wave after wave flows the sea of the desert,
Drearly, drearily.—*Bulwer*.

Somewhat back from the village street
Stands the old-fashioned country-seat:
Across its antique portico
Tall poplar-trees their shadows throw;
And from its station in the hall
An ancient time-piece says to all,
"For ever—never—
Never—for ever."

Merrily swinging on briar and weed,
 Near to the nest of his little dame,
 Over the mountain-side and mead,
 Robert of Lincoln is telling his name:
 Bob o' Link, Bob o' Link,
 Spink, spank, spink;
 Snug and safe is that nest of ours,
 Hidden among the summer flowers;
 Chee, chee, chee.—*Bryant*.

Hark! his hands the lyre explore;
 Bright-eyed Fancy, hovering o'er,
 Scatters from her golden urn
 Thoughts that breathe and words that burn.—*Gray*.

The harp that once through Tara's halls
 The soul of music shed
 Now hangs as mute on Tara's walls
 As if that soul were fled.
 So sleeps the pride of former days;
 So glory's thrill is o'er,
 And hearts that once beat high for praise
 Now feel that pulse no more.—*Moore*.

Morn on the waters! and purple and bright
 Bursts on the billows the flushing of light!
 O'er the glad waves, like a child of the sun,
 See, the tall vessel goes gallantly on!
 Full to the breeze she unbosoms her sail,
 And her pennant streams onward, like hope in the gale!
 The winds come around her in murmur and song,
 And the surges rejoice as they bear her along!—*Hervey*.

The mothers of our forest-land!
 On old Kentucky's soil
 How shared they with each dauntless band
 War's tempest and life's toil.—*Gallagher*.

Lo! in the middle of the wood
 The folded leaf is wooed from out the bud
 With winds upon the branch, and there
 Grows green and broad, and takes no care,
 Sun-steeped at noon, and in the moon
 Nightly dew-fed; and turning yellow,
 Falls, and floats adown the air.
 Lo! sweetened with the summer light,
 The full-juiced apple, waxing over-mellow,
 Drops in a silent autumn night.
 All its allotted length of days
 The flower ripens in its place,
 Ripens and fades and falls, and hath no toil,
 Fast-rooted in the fruitful soil.—*Tennyson*.

Were half the power that fills the world with terror,
 Were half the wealth bestowed on camps and courts,
 Given to redeem the human mind from error,
 There were no need of arsenals or forts.—*Longfellow*.

Thou art gone to the grave; but we will not deplore thee;
 Though sorrows and darkness encompass the tomb,
 The Savior has passed through its portals before thee,
 And the lamp of his love is thy guide through the gloom.—*Heber.*

The day is ending,	Through clouds like ashes
The night is descending,	The red sun flashes
The marsh is frozen,	On village windows
The river dead.	That glimmer red.— <i>Longfellow.</i>

To each his sufferings: all are men,
 Condemned alike to groan;
 The tender for another's pain,
 The unfeeling for his own.
 Yet, ah! why should they know their fate,
 Since sorrow never comes too late,
 And happiness too swiftly flies?
 Thought would destroy their paradise.
 No more—where ignorance is bliss
 'T is folly to be wise.—*Gray.*

Full many a gem of purest ray serene
 The dark, unfathomed caves of ocean bear;
 Full many a flower is born to blush unseen
 And waste its sweetness on the desert air.—*Gray.*

Know ye the land where the cypress and myrtle
 Are emblems of deeds that are done in their clime,
 Where the rage of the vulture, the love of the turtle
 Now melt into sorrow, now madden to crime?
 Know ye the land of the cedar and vine,
 Where the flowers ever blossom, the beams ever shine;
 Where the light wings of zephyr, oppressed with perfume,
 Wax faint o'er the gardens of Gul in her bloom;
 Where the citron and olive are fairest of fruit,
 And the voice of the nightingale never is mute;
 Where the tints of the earth and the hues of the sky,
 In color though varied, in beauty may vie,
 And the color of ocean is deepest in dye;
 Where the virgins are soft as the roses they twine,
 And all, save the spirit of man, is divine?—*Byron.*

Note.—If one verse is made to run into the next, this passage consists entirely of dactyls except in a few places; as, Know ye the | land where the | cypress and | myrtle are | emblems of | deeds that are | done in their | clime, where the | rage of the | vulture, the | love of the | turtle now | melt into | sorrow, now | madden to | etc.

APPENDIX.

NOTE A.—OFFICE OF GRAMMAR. (Page 11.)

In some minds there seems to be great confusion with respect to the office of grammar. Dean Alford says, "The English language has become more idiomatic than most others; and the tendency is still going on among us, to set aside accurate grammatical construction, and to speak rather according to idiom than according to rule." This inaccurate language expresses inaccurate thought; it shows ignorance of what idiom is and what grammar is. To speak "according to idiom" is to speak "according to rule;" for the idioms of a language are principles of the language established by "the usage of the best writers and speakers," and these principles must be set forth in the grammar. If it were the established usage among "the best writers and speakers" to use the expression *me is* instead of *I am*, the grammarian would have to state that fact; that statement would be a "rule," and it would be "according to rule" to say *me is*.

Dean Alford's object was to justify some loose expressions which are *not* idiomatic.

NOTE B.—PRONOUNS. (Page 32.)

Parsing is much simplified by regarding pronouns as nouns merely and giving them gender, number, and person of their own. In the grammars is found the rule, "Pronouns agree with their antecedents in gender, number, and person." Let us take such a sentence as "I see you." This is a sentence complete in itself, the pronouns having no reference whatever to the *names* of the persons speaking and spoken to. The pronoun *I* might be used by one who never had a name, and would be as intelligible as if the speaker were favored with a Spanish accumulation of names. Neither *I* nor *you* has an antecedent, and how will the pupil apply the rule?*

*"I is a pronoun; . . . its antecedent is the name, understood, of the person speaking."—*Harvey's English Grammar*, page 54. One person may say to another, "I do not know your name, and you do not know mine." Are the names *understood* here? If they are understood, it must be by a highly-favored few. Another grammarian goes further still and makes, not the names, but the human beings themselves the antecedents: "*We* is a pronoun, personal, its antecedent the *company* of which the speaker is one, with which it agrees in the first [person], plural [number], common [gender]." "*Yours* is a pronoun, . . . its antecedent the *person* spoken to, with which it agrees," etc.—*Holbrook's Complete English Grammar*, page 167, and page 172. How human beings, if of respectable size, can get into an English sentence is a question requiring some thought.

I is singular, not because it stands for a singular noun, but because *in itself* it denotes but one object. *He* is not masculine because it stands for a masculine noun, but it is masculine *in itself*. When we refer to a male we use *he* because *he* expresses our meaning, while *she* does not; just as we would say "that *man*," and not "that *woman*," when pointing to a male. "John studies, and *he* will improve." Here *he* is masculine, not on account of any grammatical dependence upon *John*, but because *from its own meaning* it denotes a male, just as the noun *John* does. We avoid saying, "John studies, and *she* will improve," not because the expression is *ungrammatical*, but because it is *nonsensical*; just as it would be a violation of *sense*, not of *grammar*, to say, "John studies, and this *girl* John will improve." "We went to see the Ohio, and we greatly admired *it*;" "We went to see the Ohio, and we greatly admired *the beautiful river*:" *It* has no closer grammatical connection with *Ohio* than *river* has.

NOTE C.—RELATIVE *WHAT*. (Page 36.)

The relative *what* is generally said to be "a compound relative pronoun, including both the antecedent and the relative, and equivalent to *that which* or *the thing which*." The word *compound* signifies "composed of two or more words," and is inapplicable to a simple word like *what*. Though this word should be admitted to be *equivalent* to two or more words, it is not *composed* of two or more words, as *inkstand* is. *What* is nothing more than a relative pronoun, and includes nothing else.

Compare these two sentences: "I saw *whom* I wanted to see;" "I saw *what* I wanted to see."

If *what* in the latter is equivalent to *that which*, or *the thing which*, *whom* in the former is equivalent to *him whom*, or *the person whom*; and *who* in this sentence, "Who steals my purse steals trash," is equivalent to *he who*, or *the man who*. And, on the same principle, when the *relative* is omitted the antecedent should be represented as equivalent to the relative and the antecedent. Thus, "I saw the man I wanted to see." Here *man* should be represented as equivalent to *man whom*.

The cause of the error in respect to *what* is that the antecedent is never expressed with it. When the antecedent to *who* is omitted no difficulty is felt, because we may supply the antecedent without changing the pronoun. But as the word *what* does not allow the antecedent to be expressed before it, we are apt to suppose that it has no antecedent implied. Those who take this view seem not to be aware that, if *what* has no antecedent expressed or implied, it does not come under their definition of a relative pronoun.

If *what* is not a simple relative used when the antecedent is omitted, it follows that the antecedent may be omitted when persons are spoken of, but never when things are referred to. "I saw the thing which I wished to see." Here we can not omit the antecedent *thing* and say, "I saw which I wished to see." Such a sentence as this would seem sufficient to show the nature of *what*. Whenever we omit the antecedent we at once put *what* in the place of *which*.

The relative *that* was formerly used in many cases where we use *what*, that is, with the antecedent omitted. A few examples of this will help us to ascertain the nature of *what*.

"We speak *that* we do know."—*Eng. Bible*. "I am *that* I am."—*Ib.* "Eschewe *that* wicked is."—*Gower*. "Is it possible he should know what he is, and be *that* he is."—*Shakespeare*. "Gather the sequel by *that* went before."—*Ib.*

"Who had him seen imagine mote thereby
That whylome hath of Hercules been told."—*Spenser*.

In these examples *that* is a relative, and is exactly synonymous with *what*. No one would contend that *that* stands for itself and its antecedent at the same time.* The antecedent is omitted because it is indefinite or easily supplied.

Some consider *that* in such sentences as these an adjective (demonstrative adjective-pronoun), and say that the relative is understood; but if we examine carefully, we shall see that this is not correct. In the first quotation from the English Bible *that* is a translation of the Greek relative, and in the second it is a translation of the Hebrew relative.

It is no objection to this view of the nature of *what* that the antecedent can not be expressed before it. There are many words that are used in particular circumstances, and in no others. *That* is used for *the*, and *one* for *a* or *an*, when the nouns are omitted. If we omit the nouns we use *that* and *one*, and if we express the nouns we use *the* and *a* or *an*. "His conduct was *that* of a tyrant;" "His life was *one* of meanness." If we supply the nouns here, we can not retain *that* and *one*, but must change them to *the* and *a*. Thus, "His conduct was *the* conduct of a tyrant;" "His life was *a* life of meanness." The pronouns, *ours*, *yours*, etc., are used only when the noun is omitted; if the noun is supplied, *ours* must be changed to *our*. Thus, "Your house is larger than *ours*;" "Your house is larger than *our* house." The relative *that* may be the object of a preposition coming after it; but if we place the preposition first, we must change *that* to *whom* or *which*. Thus, "This is the man *that* he spoke of;" "This is the man of *whom* he spoke."

In the Anglo-Saxon language the neuter gender of *hwa* (*who*) was not *hwilc* (*which*), but *whæt* (*what*); and the genitive and dative cases, *whacs* and *wham*, were the same in all the genders. This shows that *what* originally had the same relation to nouns of the neuter gender that *who* had to those of the masculine.†

NOTE D.—COMPOUND RELATIVES. (Page 37.)

These words, like the relative *what*, have been said to be "equivalent to the relative and the antecedent." The same answer may be made here as in the case of *what*. The antecedent is omitted, and not included in the relative.

These words are compound relatives, it is true; but they are not compounded of the relative and the antecedent, but of the relative and the adverb *ever*. This adverb primarily refers to time, but also means *in any degree*, and is sometimes used as "a word of enforcement or emphasis;" as, "He studies as

*It seems that this assertion was rashly made. "A double relative pronoun represents both itself and its antecedent."—*Kerl's Shorter Course*. In other words, according to the author's definition of a pronoun, *what*, *whoever*, etc., are used in stead of themselves and in stead of their antecedents. A person looking at *what* may think he is looking at *what*; but he finds that he is only looking at something used in stead of *what*!

† *Ne rædde gē that hwæt David dyde*, have ye not read (that) what David did (Luc. vi, 3).—*March's Anglo-Saxon Grammar*, page 179. "Pray do not talk of aught what I have said."—*Beaumont and Fletcher*.

The Germans use *was* (*what*) in many instances where we use *which* or *that*; "Alles was ich sah gefiel mir" (All *what* I saw pleased me).

This view of *what* is beginning to be adopted by grammarians. Dr. Bullions quotes what is said on this subject in "Butler's Practical Grammar" and says, "These remarks appear to me just, and conclusive on this point."—*Analyt. and Prac. Eng. Grammar*, p. 232. Mason in the seventeenth edition of his *Grammar* says, "It is, however, an utter mistake to treat *what* as though it were made up of, or were equivalent to, *that* *which*. It is simply a relative with its antecedent understood, just as when we say, 'Who steals my purse steals trash.' It is like the German *was*, before which the antecedent *das* is commonly omitted, though it may be expressed."

much as *ever* he can." In composition with the relative it is generally "a word of enforcement or emphasis."

Thus, "Whoever sins will suffer." This means that any one without exception who sins will suffer. The adverb has no influence on the nature of the relative. It was anciently written separately.

The impropriety of considering the compound relative equivalent to the antecedent and the relative may be seen from such sentences as the following: "I love whoever loves me." Here *whoever* is in the nominative case, and of course can not be the object of the verb *love*. The object of that verb is omitted because it is indefinite.

The antecedent was sometimes expressed; as, "No man knoweth the Father save the Son, and *he* to *whomsoever* the Son will reveal him."—*English Bible*. "Blessed is *he* *whosoever* shall not be offended in me."—*Ib.*

"And thither also came all other *creatures*,
Whatever life or motion do retaine."—*Spenser*.

NOTE E.—COMMON GENDER. (Page 51.)

Most English grammarians contend that there is no such thing as the common gender. They assert that such words as *parent*, *cousin*, etc., should be considered masculine or feminine, according to the way in which they are applied.

But we can not always tell to what sex such words are applied. In this sentence, "John visited his two cousins," we can not say that the word *cousins* is masculine, as both cousins may be females; nor feminine, as both may be males; nor masculine *and* feminine, as both may be males, or both females; nor masculine *or* feminine, as one cousin may be a male, and the other a female.

But even if we do know the sex of the persons denoted by such nouns, we do not get our knowledge *from the word*, but from some other source. The word *father* at once suggests the idea of a male, and the word *mother* that of a female; but the word *parent* conveys no idea of sex at all.

When we classify several objects we select one point or more in which these objects are alike and leave every other circumstance out of view. The name applied to them has reference to those points *only* on which the classification is based. Thus, when we apply the term *quadruped* to a certain class of animals we leave out of view every circumstance except that of having four feet. Size, color, form, etc., are not considered; the word *quadruped* has no reference to these properties. For a similar reason such words as *parent* and *cousin* leave out the idea of sex altogether. These words were intended to express a certain degree of kindred without reference to sex. The word *fool* merely denotes a silly person, sex being entirely disregarded. Every fool must be a male or a female, it is true; so every quadruped must be horned or hornless. It would be just as correct to say that the word *quadruped* has reference to horns as that the word *fool* has reference to sex.

NOTE F.—POSSESSIVE CASE OF PRONOUNS. (Page 60.)

Dr. Webster contends, and the authors of some recent works say he has *demonstrated*, that *mine*, *thine*, *his*, *ours*, *yours*, *hers*, and *theirs* are not in the possessive case, but in the nominative or in the objective. It seems strange that Dr. Webster was not convinced of the erroneousness of his position by the very quotations he has brought forward to support it. One of these quotations is, "You may imagine what kind of faith *theirs* was." Compare this with "You

may imagine what kind of faith *John's* was." In the latter sentence *John's* performs precisely the same office that *theirs* does in the former. If *theirs* is in the nominative case, so is *John's*.

Dr. Webster's chief argument is that a noun may be expressed after the possessive case of the noun, but not after any of these pronouns. Even if this statement were correct, his point would not be proved. The doctrine which we maintain is that *ours*, *yours*, etc., are forms of the possessive case used *only* when the noun is *not* expressed; and that when the noun *is* expressed the other forms, *our*, *your*, etc., must be employed. Dr. Webster says that prepositions are "so called from their being *put before* other words." The relative *that* may be the object of a preposition, but the preposition must be *put after* it; as, "This is the man *that* I spoke *of*." If the preposition is *put before*, *that* must be changed to *whom*; as, "This is the man *of whom* I spoke." This illustration shows that a word may sustain a certain relation in particular circumstances, which circumstances being changed, another word must be used to express the same relation. This is the principle for which we contend in regard to these pronouns.

But it is not true that a noun can not be supplied after *any* of the pronouns which Dr. Webster has thus classed together. One of his quotations is from Locke: "It is for no other reason but that *his* agrees with *our* ideas." Here the noun *idea* may be supplied after *his*, and yet Dr. Webster places *his* in the nominative case. Nor is it true that the noun may always be supplied after the possessive case of a noun. Dr. Webster says, "We say, 'a soldier of the king's,' or 'a soldier of the king's soldiers'; but we can not say 'an acquaintance of yours acquaintance,'" meaning, probably, *acquaintances*. We do not deny to any one the physical power of saying "a soldier of the king's soldiers"; but certainly he who does utter the words is not speaking English.

Mr. Kerl says, "*Ours*, *yours*, *hers*, *theirs*, and generally *mine* and *thine*, are respectively equivalent to *our*, *your*, *her*, etc., and the name of the object possessed. These two words should be parsed in stead of the other word." That is, undertaking to parse a word, you instantly leave it, and go to parsing something else! He gives as an example, "He ate his apple, you ate *yours* [*your apple*], and I ate *mine* [*my apple*]," and says, "*Yours* is *not* governed by a noun understood, for the noun could not be put after it;" as if when one asserts that a certain form is used *only* when the noun is understood, he asserts that it may be used when the noun is expressed! Mr. Kerl says that in such expressions as "The idle are generally mischievous" the noun *persons* must be supplied, which he does in the following manner: "The idle [*persons*] are generally mischievous." Does Mr. Kerl intend to say that this is good English? If *persons* is expressed, *the* must be omitted; as, "Idle *persons* are generally mischievous." *Persons* can not be supplied for any other purpose than to denote the grammatical relation. If Mr. Kerl should carry out his principles he would say, "*Idle* does not belong to a noun understood, for the noun could not be put after it."

In the latest edition of Webster's Dictionary Dr. Webster's doctrine is abandoned: "Of the two forms of the possessive, *your* and *yours*, the first is used when attributive and followed by the noun to which it belongs; as, *your* hand, *your* book; the second when attributive, but *having the noun understood*; as, *my* hand and *yours*; and also when predicative; as, this hat is *yours*." *

* "That book is *hers*, not *yours*.' First method. *Hers* is a pronoun: (why?) possessive; it represents both the possessor and the thing possessed; its antecedent is 'book'; *neuter gender*, third person, singular number, to agree with its antecedent: Rule IX: *nominative case*," etc.—*Harvey's English Grammar*, p. 56. If, O cavalier! *hers* is nothing of itself, but only a representative of *her book*, why is it not of the *neuter gender* as to the *book* part of it? But why treat the *her* part so disrespectfully as to leave it altogether out of view? If *hers* stands for *her book*, it should be said to be of the *feminine-neuter gender*.

NOTE G.—ARTICLES. (Page 66.)

Many writers make of the articles a distinct part of speech, though they can not form such a definition of the adjective as will apply to *one, that, this, those*, etc., without including *an* and *the*. *One* and *that* limit the meaning of nouns; so do *an* and *the*. The writers referred to seem to have come to the subject with a "foregone conclusion" that these words do form a distinct part of speech, for which conclusion they were to find the best reasons they could.

Mr. Gould Brown bases his opinion on the fact that *an* and *the* differ in signification from *one* and *that*, and on the frequent use of the articles. (See Brown's Grammar of Grammars, p. 219.) If difference in signification is a sufficient reason for placing words in different classes, almost every word should form a distinct part of speech. The argument from frequent use would make a separate part of speech of the conjunction *and*. Mr. Fowler says, "Still, though they (*an* and *the*) agree severally with *one* and *that*, they also differ from them. They can not either of them, like *one* and *that*, form the predicate of a proposition. Nor can either of them stand by itself as the subject of a proposition."—*English Language in its Elements and Forms*, p. 217. Such reasoning as this would make a distinct part of speech of the adjective *every*, which can neither "form the predicate of a proposition" nor "stand by itself as the subject of a proposition." But even if *an* and *the* stood by themselves in this respect, this peculiarity would form no grounds for placing them in a separate class. The only point to be considered is whether they limit the meaning of nouns, as limiting adjectives do.*

Though it is true that there is generally a difference in signification between *an* and *one* and between *the* and *that*, this is not always the case. When the noun is omitted *one, that*, or its plural *those*, are used with the exact signification of *an* and *the*. Thus, "The course of life is short, *that* of glory eternal;" "The duties of men differ from *those* of women;" "This plant is *one* that grows rapidly." In these examples *that* and *those* are used in the sense of *the*, and *one* is used in the sense of *a*. If the nouns are supplied, it will be seen that *the* must take the place of *that* and *those*, and *a* must take the place of *one*. Thus, "The course of life is short, *the* course of glory eternal;" "The duties of men differ from *the* duties of women;" "This plant is *a* plant that grows rapidly." It would not convey the same idea to say, "The course of life is short, *that* course of glory eternal;" "The duties of men differ from *those* duties of women;" "This plant is *one* plant that grows rapidly."

Thus we see that if, on account of peculiarity of signification, we must make a distinct part of speech of the articles, *one* and *that* must be placed in the class.

*"To show that we mean only one object of a kind, and no particular one, or that we mean some particular object or objects, we generally place the word *a* or *an*, or *the*, before the name; as, *a* tree, *the* tree, *the* trees. If I say, 'Give me *a* book, *an* apple,' you understand that *any* book or apple will answer my purpose; but if I say, 'Give me *the* book, *the* books,' you understand that I want some *particular* book or books."—*Kerl's Common-School Grammar*, p. 4. To say nothing of this phraseology, which makes one word of *a, an,* and *the*, it may be asked, if I say, "Give me *one* book, *one* apple," whether any book or apple will not answer my purpose; and if I say, "Give me *that* book, *those* books," whether I do not want some particular book or books. Turn one leaf of the same work, and you find the following: "This tree bore five bushels of apples.' *This* is an adjective, because it makes the indefinite word *tree* mean a *particular* one; and *five* is an adjective, because it makes the indefinite word *bushels* mean a *particular* number.' To say nothing as to the propriety of giving the name of *indefinite* words to *tree* and *bushels*, which express their appropriate ideas as definitely as any other word expresses its appropriate idea, if *this* and *five*, according to the writer's own representation, do not perform the office which he attributes to the article *the*, what office do they perform?

One in such expressions as that which is quoted above is really a particular form of the indefinite article, used when the noun is omitted; while *that* and *those*, as they are employed in the other sentences, are forms of the definite article used in similar circumstances.

We may see from this why *an* and *the* can not form predicates, nor stand by themselves as subjects. They have the other forms *one* and *that* to be assumed in such circumstances; as, "That is a plant, and this is *one*;" "His end was *that* of a prodigal."

The word *article* is derived from the Latin *articulus*, a joint, and was applied to the Greek words corresponding to *the* and *who*. These words were said to form the *joints* of the sentence; as, "This is *the* man *who* came." The former was called the *prepositive* article, the latter the *postpositive*.

NOTE H.—DEGREES OF COMPARISON. (Page 69.)

It seems strange that any one who has taken the trouble of thinking about the matter a single moment should not see the true nature of the comparative and superlative degrees. And yet we find in popular grammars such language as this: "The comparative denotes a higher state of the same quality than the positive;" "The superlative denotes a higher or lower state of the same quality than that expressed by the comparative;" "The comparative degree denotes an increase or diminution of the quality of the positive;" "The superlative degree denotes an increase or diminution of the quality of the positive to the highest or lowest degree."

These extracts are given as samples. The same error, variously expressed, is found in most of the grammars in common use. Even a child may be convinced in a moment that such definitions are entirely wrong. Take a duodecimo book in the right hand and a smaller one in the left, and ask the child, "Is not this book in my right hand *larger* than this in my left?" "Yes." "Is either of them a *large* book?" "No." "Does the word *larger*, then, denote more than *large*?" "No."

"Of ways for becoming happier (not happy) I could never inquire out more than three."—*Richter, translated by Carlyle*. Does the comparative *happier* here denote a higher state of the quality than the positive *happy*? "Thou canst the *wisest wiser* make." Does the superlative *wisest* denote a higher state than the comparative *wiser*?

Another error in one of the definitions quoted above arises from taking the adverbs *less* and *least* as parts of the adjective. Granting the general definition to be correct, the comparative and superlative never denote a *diminution*. The adverbs *less* and *least* denote an increase of the degree of *littleness* just as much as is done by the adjectives *less* and *least* or by the adjectives *smaller* and *smallest*. There is no more propriety in making *less* a part of the adjective than there is in making *rather* or any other adverb a part of it.

NOTE I.—DEFINITIONS OF THE VERB. (Page 73.)

On account of its various uses there is some difficulty in forming a good definition of the verb. In German it is sometimes called *zeitwort*, that is, *time-word*, as if its distinctive character consisted in denoting *time*. The verb has been defined to be "a word that signifies *to be, to do, or to suffer*;" "a word that signifies *to be, to act, or to be acted upon*;" "a word which expresses *being, action, or state*;" "a word which expresses *being or doing or suffering*."

None of these definitions expresses the character of the verb. The two first are mere generalizations of the meaning of the infinitive mood; the two last are definitions of abstract nouns rather than of verbs. The noun *existence* expresses *being*, the noun *flight* expresses *action*, the noun *happiness* expresses *a state*. The verb does something more than *signify* to be, to do, or to suffer; it does something more than *express* being, action, or state. This something more is precisely what constitutes it a verb. It *affirms* or *asserts* the connection of the action, being, or state with the object that acts, is, or exists in a certain state. A noun expresses or *names* an action; a verb *asserts* the performance of the action.

The difficulty connected with the definition of the verb arises from the want of some more general term than *affirm* or *assert*—a term including *command*, *wish*, etc. The word *affirm* in its usual acceptation is too restricted; but for want of a more general word we are obliged to make use of this, giving it a more general application than is allowed in common speech. "When I say that assertion is involved in the verb," says Sir John Stoddart, "I mean *assertion* to be taken largely, in contradistinction to nomination. The noun *names* a conception; the verb implicitly or explicitly *asserts* its existence or non-existence; and this it may do affirmatively or negatively, positively or hypothetically, by way of question, command, request, desire, or by any of the other indirect modes of implying existence on which moods of verbs in different languages depend."—*Philosophy of Language*, p. 123.

In giving a definition of the verb the infinitive mood and the participle are not to be regarded, since they are not pure verbs.

NOTE J.—ACTIVE-TRANSITIVE AND ACTIVE- INTRANSITIVE. (Page 74.)

Some call transitive verbs *active* and intransitive verbs *neuter*. Others apply the term *active* to those which express *action*, and divide active verbs into *active-transitive* and *active-intransitive*, the former class including those active verbs which have, and the latter those which have not, an object. So far as grammatical construction is concerned, the active-intransitive and the neuter verbs of these writers are the same thing. There might be more than a hundred different divisions of verbs, if we should divide them according to their signification. There might be different classes according as the verbs express *physical* action or *mental* action or *rational* action or *irrational* action. But grammar has nothing to do with such things. The verbs *run* and *rest* belong to the same class so far as grammatical construction is concerned, neither of them taking an object. What has the *grammarian* to do with the fact that one of them denotes action and the other does not? The absurdity of such a division is shown by the fact that those who attach so much importance to action are obliged to place such verbs as *have*, *owe*, *cost* among their *active* verbs.

NOTE K.—SUBJUNCTIVE AND POTENTIAL. (Page 80.)

The following are some of the reasons for rejecting the subjunctive and potential moods:

THE SUBJUNCTIVE.—Those who examine the attempts of Murray and others to make a subjunctive mood for the English language will wonder at the completeness of the failure.

If such expressions as *if thou loved*, *if thou have loved* were in accordance with the idiom of the language, there would be some foundation for the sub-

junctive mood. But Murray says truly that such expressions "are not warranted by the general practice of correct writers." He follows Dr. Lowth and "the most correct and elegant writers in limiting the conjunctive termination of the principal verb to the second and third persons singular of the *present tense*." He means that the so-called present subjunctive is the same as the present indicative except in these two persons. Thus, his present subjunctive of the verb *to love* is "if I *love*, if thou *love*, if he *love*, if we *love*, if you *love*, if they *love*." The present indicative has the same forms except in the second and third persons singular, *thou lovest*, *he loves*. With the exception of this so-called present subjunctive and the forms *were* and *wert* of the verb *to be* there is no peculiar form for the subjunctive mood. What is it that constitutes the subjunctive mood?

"The subjunctive mood," says Murray, "represents a thing under a condition, motive, wish, supposition, etc.; and is preceded by a conjunction expressed or understood; and attended by another verb." The greater portion of this definition is a waste of words. It is the office of the conjunction itself to express a condition, etc. If there is a condition expressed, there must, of course, be a clause affirming something depending on the condition; and this clause must have its verb. So that after what relates to the conjunction is stated all the rest follows as a matter of course. A foreigner examining the principles of the language would suppose that there is a form used for the purposes mentioned by Murray, and that this form is preceded by a conjunction and attended by another verb. Murray *has* a form for what he calls the present tense of the subjunctive; does this form always belong to the subjunctive mood? If so, we have *something* tangible. But the inquirer soon discovers that this form is not always used to "represent a thing under a condition, motive, wish, supposition, etc." (It may, however, represent a thing under an "etc." for all we know.) At least it is not always preceded by a conjunction, as the following examples will show: "Blow till thou *burst* thy wind."—*Shakespeare*. "Until the day *dawn*, and the day-star *arise* in your hearts."—*English Bible*. "Ye do show forth the Lord's death till he *come*."—*Id.* "Till thou *return*."—*Watts*. "Before the cock *crow*."—*English Bible*. "Come down ere my child *die*."—*Id.*

"Till danger's troubled night *depart*,

And the star of peace *return*."—*Campbell*.

Here we have the subjunctive form without the subjunctive mood.

Murray says, "The second and third persons, in both numbers, of the second future tense of all verbs, require a variation from the forms which those tenses have in the indicative mood. Thus, 'He *will* have completed the work by midsummer' is the indicative form; but the subjunctive is, 'If he *shall* have completed the work by midsummer.'" Well, here then is, according to Murray, one form for the indicative and another for the subjunctive. But we find this subjunctive used after adverbs and pronouns; as, "When he *shall* have completed the work he will be paid;" "He will pay every one *who shall* have completed the work assigned him."

If the subjunctive mood is not distinguished by its *form*, then it must be known by its "representing a thing under a condition, motive, wish, supposition, etc., being preceded by a conjunction and attended by another verb." Any verb used in this way is then in the subjunctive mood. "If he *desires* it, I will remain;" "If he *desire* it, I will remain;" "If he *should desire* it, I will remain." Here are three forms all in the subjunctive mood, according to the definition. The indicative *desires* and the potential *should desire* are transformed into the subjunctive by the force of *if*. Truly there is "much virtue in *if*." You look at what is to all appearance a verb in the indicative mood, but *if* introduces it as the subjunctive. Our *if* is a very extraordinary herald. Heralds are usually quite subordinate to the persons they introduce; but this herald gives character

to all that follow him. Kings, queens, and emperors when heralded by him are all transformed to commanders of castles in Spain.

Murray seems not to have understood correctly what is meant when it is said that conjunctions govern moods. If there were a distinct form for the subjunctive mood, then a conjunction might be said to govern the subjunctive, if it required that particular form to follow it; but he represents the conjunction not as *governing* but as *creating* the subjunctive.

Murray's "present subjunctive" is not a present tense at all. He says himself that it expresses futurity. The use of this form is rendered perfectly intelligible if we suppose an ellipsis of the auxiliary verb. We can then easily understand why the "circumstances of contingency and futurity must concur" when this form is used. The conjunction expresses the contingency and the verb the futurity. We may also see why this form is used after some adverbs.

"I will respect him, though he *chide* me;" that is, though he *should* chide. "He will not be pardoned, unless he *repent*;" unless he *shall* repent. "That thou *appear* not unto men to fast;" that thou *mayest* appear. "Before the cock *crow*;" *shall* crow. "Till the Lord *come*;" *shall* come.

The full form and the elliptical are sometimes used together, as in the following passage: "If thou *turn* away thy foot from the sabbath, from doing thy pleasure on my holy day; and *call* the sabbath a delight, the holy of the Lord, honorable; and *shalt honor* him," etc.—*English Bible*.

Here the verbs refer to the same time, and yet Murray would place *turn* and *call* in the present tense, and *shalt honor* in the future. Those who limit the subjunctive to the present and imperfect tenses would assign *turn* and *call* to the present subjunctive, and *shalt honor* to the future indicative—not only to different tenses, but to different moods, although there is no difference either in contingency or in time.

THE POTENTIAL.—It is difficult to imagine why this mood was invented. Here is a definition of it:

"The potential mood declares, not the fact expressed by the verb, but only its *possibility*, or the *liberty*, *power*, *will*, or *obligation* of the subject with respect to it; as, 'The wind *may* blow;' 'We *may* walk;' 'I *can* swim;' 'Children *should* obey their parents.'"

And here are some explanations:

"The indicative and potential both *declare*, but they declare different things: the former declares what the subject *does* or *is*; the latter what it *may* or *can*, etc., *do* or *be*. The declaration made by the indicative is simple; that made by the potential is always complex, containing the idea of *liberty*, *power*, etc., in connection with the act."—*Bullions's Analytical English Grammar*.

"The potential mood is also used in principal propositions, not however to represent the actual, but that which at the time of speaking exists, or is supposed to exist, only in *idea*—that which is merely *imagined* or *thought of*."—*Green's Elements of English Grammar*. The examples given are, "We *can* sing;" "You *may* write;" "He *must* read;" "They *should* obey the law."

These are given as samples of the best explanations allowed by the nature of the case.

All the forms assigned to this mood consist of two verbs, the one in the indicative mood, and the other in the infinitive; as, "I *can* swim" (I am able to swim); "Children *should* obey" (ought to obey). Here *can* denotes *power*, and *should* denotes *obligation*, as expressly as these things are denoted by *am able* and *ought*. *Can* and *should* declare absolutely "the facts expressed by the verbs," which facts are *power* and *obligation*. "Children *should*—." "Children *ought*—." In the first of these expressions, as well as in the last, obligation is declared as a positive fact, belonging to "the actual," not existing or supposed to exist "only

in *idea*," not "merely *imagined* or *thought of*." *Should*, as well as *ought*, is followed by the infinitive, *to* being omitted after *should*, as it is after *bid*, *dare*, *feel*, *let*, etc. One boy says to another, "You can not swim." "I can," replies the other. Does this boy intend to declare that his ability is "merely *imagined* or *thought of*?"

But, though "the indicative and potential both declare," "they declare different things." We should *expect* two verbs of different meanings to declare different things. *I wish* and *I swim* declare different things; but we do not condemn *wish* to the potential mood because it is so unfortunate as not to declare the same thing that is declared by *swim*. "I can swim." "I wish to swim." *Can swim*, it seems, is in the potential mood, because it does not declare "what the subject *does* or *is*," but only what it can do; and because the declaration made by *I swim* is "simple," while that made by *I can swim* is "complex," "containing the idea of" ability, "in connection with the act" of swimming.

Wish to swim should also be placed in the potential mood (unless we form an *optative* mood), because it does not declare "what the subject *does* or *is*, but only what it *wishes* to do; and because the declaration made by *I swim* is "simple," while that made by *I wish to swim* is "complex," "containing the idea of" *desire* "in connection with the act of" swimming.

Can swim would naturally be considered by every one who sees them as two distinct verbs. The objections to this natural view of the matter seem to be. 1. That *swim* is without the *to*, which is generally used with the infinitive; and 2. That *can* expresses an idea incomplete without *swim*, and is therefore a mere auxiliary.

The reply to the first objection is that several words besides *may*, *can*, and the other so-called auxiliaries of the potential, such as *bid*, *dare*, *let*, are followed by the infinitive without *to*. If the omission of *to* is a sufficient reason for considering *can swim* as one verb, *dare swim* should be regarded as one verb, *dare* being a mere auxiliary.

To the second objection it may be replied that other verbs besides *may*, *can*, etc., express such an idea as demands the presence of the infinitive after them. *Ought to swim*, as well as *dare swim*, should therefore be considered as one verb.

If the reasons for establishing the potential mood are well founded, this mood ought to be very greatly extended.

The objection to this mood rests on the fact that *may*, *can*, etc., are not used as auxiliaries, but as *principal* verbs, having their own appropriate meaning. In the perfect tense, for instance, we have real auxiliaries; as, "I have written." Here *have* is not employed in the same sense that it has as a *principal* verb, and *written* is not used as a simple participle. From the juxtaposition of these two words arises an idea which is not merely the sum of those expressed by *have* and *written* (*have*+*written*); as from the chemical union of two substances arises a *tertium quid*, or third substance, which is not either of the original substances nor the result of the *addition* of the two. But in *can swim* each word retains its proper meaning.

NOTE L.—TIME AND ACTION. (Page 88.)

It seems strange that things so unlike as the *time* and the *action* should ever have been confounded. Yet in a large number of the grammars in use we find incorrect views of the tenses arising from a confusion of these distinct things.

"The prior past tense," says one writer, "is the form of the verb that denotes past *time*, but as prior to some *other* past *act* specified." Here *time* and *act* are expressly represented as the same thing.

The same confusion is found in the works of other writers, though not so fully expressed. "The present-perfect tense," says one, "denotes *past time*, and"

also conveys an allusion to the present; as, *I have written.*" The writer of this, in the first place, mistook the past *action* for past *time*; then, feeling that present time is in some way indicated, and not seeing how the same tense can at once denote both past and present time, he felt obliged to represent the present as merely *alluded to*. What is meant by an *allusion* to the present?

Another writer who calls this tense the *second past* says, "This tense, in its ordinary use, *includes* no part of present time, although it *refers* to it. When we say, '*I have written a letter,*' or '*I have read the book,*' we never mean, in any sense, that we *are now writing or reading*. To call it therefore a *present* tense, as it is called by some (the *present-perfect*), is not only improper, but gives an erroneous idea of the real nature of this division of time."—*Pinneo's Grammar*.

It should seem that, in the view of this writer, *action is time*; since his argument is that because the action is not *now going on* the time is not present. His argument would play havoc with his own present tense. Speaking of a person's occupation, we may say, "He writes in the clerk's office," though at the time of speaking he may be eating dinner. According to the argument against the present-perfect tense, *writes* is not in the present tense, as we do not mean that the person is *now writing*.

In speaking of his second past tense this author says, "It may refer to the present *day, or week, or century*; as, '*I have written to-day, or this week, or this month.*'" Now is no part of present time "included" in this day, this week, or this century? If this week is not present, is it *past* or is it *future*? This writer would say it is *past*; for he says, "The second past tense denotes a *past* in such a way as to refer to the present." If this day is past, we must be living in to-morrow; if this century is past, we must now be in the next; if this week is past, next week must be present. So we see that grammarians as well as pugilists may knock their opponents "into the middle of next week."

Those definitions which represent the verb as denoting time are incorrect. It is not time which the verb denotes, but action or state *in* time. In other words, the verb expresses action or state, and has one form for expressing action or state taking place in present time, another for expressing action or state taking place in past time, etc.

NOTE M.—SECOND PERSON SINGULAR. (Page 94.)

Some writers of grammars, because the pronoun *you* is so generally used instead of *thou*, call *you* the pronoun of the second person singular, and in conjugating insert *you love, etc.*, instead of *thou lovest, etc.*, in the second person singular of the verb.

If *thou* were an obsolete word, there would be some propriety in this course. But as *thou* is continually employed in the most important affairs of life—the offices of religion—and in all the higher kinds of poetry, it can scarcely be considered obsolete or obsolescent. The form of the verb appropriate to *thou* should therefore retain its place in the paradigm.

When the plural form *you* is used instead of the singular *thou* it should be considered the plural used for the singular, just as when the plural *we* is employed for the singular *I we* is so regarded. It is true that *you* is used for *thou* more frequently than *we* is used for *I*; but this makes no difference in the principle. When *you* entirely supplants *thou* it may then take its place. But some time will probably elapse before we shall begin to say, "Hallowed be *your* name," "*Your* kingdom come."

He who asserts that *thou* is "antiquated" must either have peculiar notions of the meaning of the word *antiquated* or he must have paid little attention to the higher literature of our language. Is that form obsolete which is heard

hundreds of times every week by all who attend religious services? Is that form obsolete which is the form that we find whenever we open a work of one of our great poets? Is that form obsolete which we find in Shakespeare, Milton, Ben Jonson, Dryden, Pope, Young, Addison, Swift, Cowper, Thomson, Goldsmith, Gray, Johnson, Scott, Moore, Coleridge, Byron, Wordsworth, Campbell, Shelley, Keats, Bryant, Longfellow, Tennyson, Browning, Macaulay, Bulwer, and which continues to be used by the most modern of modern poets? We should be glad to see many good customs obsolete in the same way.

The Germans, in polite conversation, use *sie, they*, instead of *du, thou*. Thus, in asking a person about the state of his health, they say, "Are *they* well?" instead of "Art *thou* well?" or "Are you well?" But they do not consider *sie, they*, as of the second person singular because it is employed instead of *du, thou*. The Italians say, "Is *it* well?" referring to a noun equivalent to *your worship*; but they do not consider *ella, it*, as of the second person.

Dr. Webster, who is followed by some inferior grammarians, goes so far as to assert the correctness of *you was*. He supports himself by two careless expressions in letters of Pope and Gay, four or five quotations from second-rate and third-rate writers, and a few from the report of a criminal trial, which is hardly the place to seek for models of style. The authority derived from the language of lawyers in addressing witnesses will scarcely outweigh that derived from the usage of Milton, Addison, Goldsmith, Johnson, Irving, and the other English classics.

The form *you was* changes not only the *number* but the *person*. Dr. Webster says, "The verb must follow its nominative. If *that* denotes unity, so does the verb." To establish the correctness of *you was*, his proposition should have been as follows: "The verb must follow its nominative. If *that* denotes unity, so does the verb; and to denote unity a pronoun of the second person requires a verb to be of the third person as well as in the singular number." The *number* only being changed, the form would be *you wast*, not *you was*. If we are to say *you was*, we should also say *you is* and *you has*. These last forms, besides their analogy to *you was*, have the authority of *usage* to support them; for they are used by several millions of people in this country. If this is not authority sufficient to cause them to be regarded "as established by national usage," what shall we say of the authority derived from the careless language which lawyers may have sometimes employed in the examination of witnesses, and which at the close of the examination they would probably have denied that they had used? *

Dr. Webster had his whims about etymology and syntax as well as about orthography and orthoepy. Some of these whims were so peculiar that public opinion has compelled the editors of his Dictionary to reject them. For instance, he contended very earnestly that *oxide* should be spelled *oxyd*. In the latest edition of Webster's Dictionary this spelling is abandoned, and good reasons are given. Under the word *you*, in the same edition, we find the following: "*You* is properly the plural of the second personal pronoun, but is in all ordinary discourse used also in addressing a single person, yet *always properly combined with a plural verb*."

A recent writer on grammar says, "In common conversation and by the practical class, *was*, in the singular, is almost always used, and among the more highly educated the tendency to this use is *greatly increasing*."—*Pinneo's Grammar*, page 89. If any unfortunate pupil should be led by this statement to the

*"Considerable pains are taken to show the impropriety of *between you and I* and *you was*—the two phrases the most certain to crop out of the speech of half-bred persons."—*Round-Table*.

use of *you was*, he would soon find himself suffering the penalty of misplaced confidence.*

Some persons seem to have great difficulty in seeing the difference between signification and form. No one contends that *you* always denotes more than one; as no one contends that *we* always denotes more than one, or that the German *sie* always refers to several persons spoken of. The question is simply about *form*. If *you* is not plural in *form*, let us say *you art*; even if we should not follow the analogy of *you was*, and say *you is*. And, according to the same principle, let the editor of the newspaper when he means only himself say *we am* or *we is*. We shall then have every thing, as Tony Lumpkin's friend expresses it, "in a concatenation accordingly."

NOTE N.—GRAMMATICAL PREDICATE. (Page 160.)

The idea advanced in "Butler's Practical Grammar" that the grammatical predicate is always the verb alone was so entirely new that many felt strong objections to adopting it. Such persons thought that what had been hitherto taught in all the grammars about the verb *be*, that it is merely a *copula* uniting the subject and the predicate, must be true. Some years after the publication of "Butler's Practical Grammar" Mr. Mulligan, in his philosophical "Exposition of the Grammatical Structure of the English Language," maintained that "the verb *to be* has, grammatically considered, no function that distinguishes it from other verbs," giving unanswerable arguments in support of his position; but grammarians still pursue the old track, still make the absurd statement that "horses run" means the same as "horses are running." †

The common doctrine is thus presented in one of the newer grammars: "The subject of a proposition is that of which something is affirmed." "The predicate of a proposition is that which is affirmed of the subject." "The copula is a word or group of words used to affirm or assert the predicate of the subject." "The copula is not an element; it is used merely to affirm the predicate of the subject." "'Apples are ripe.' *Apples* is the subject; it is that of which something is affirmed: *ripe* is the predicate; it is that which is affirmed of the subject; *are* is the copula." "'Time is precious.' *Precious* is the predicate; it is that which is affirmed of the subject." † "'Gold is a metal.' *Is* is the copula, and *metal* the predicate." "'I am in haste.' *In haste* is the grammatical predicate; *am* is the copula."—*Harvey's English Grammar*, p. 124, etc.

"This opinion," says Mr. Mulligan, "of a *peculiar grammatical function* pertaining to the verb expressive of existence, though almost universally admitted since the days of Aristotle, we think, will appear, on careful examination, destitute of a solid foundation. And so long as it is maintained, it stands, as it seems to us, a serious obstacle in the way of those who attempt a lucid and consistent analysis of language." In the proposition, "The steward is faithful," he says

* One writer, after giving *you was* in his paradigm, says with the utmost coolness, not a smile visible on the face of him, "Some good writers use the plural form (*were*) in addressing one person."—*Clark's English Grammar*, p. 124. To this he might have added that some good writers use the forms *I am* and *he is*, not *I is* and *he am*.

† Though all the horses in the world were fast asleep, we might say, "Horses run;" but we could not say "Horses are running" unless at the very time some horses should be in the act of running.

‡ The subject is a *word* or a combination of *words*; it *denotes*, not *is*, that of which something is affirmed. The predicate is not affirmed of the subject, the *word*, but of what is denoted by the subject. "John is careless." Here *is* *careless* is not affirmed of the word *John*, but of the person.

that *being faithful* is asserted, and not simply *faithful*, "as the logicians and grammarians generally have inadvertently maintained." In a note he says, "The doctrine in regard to the verb *to be*, presented above, may seem novel to some of our readers, who have been taught to consider this verb as expressing the naked copula. We were taught so to consider it, and never doubted till recently the soundness of the ancient and common doctrine in reference to this subject. We had written a large part of a treatise on *grammatical analysis* in conformity with the common view of this matter. In the progress of the work we encountered difficulties which we could not surmount, inconsistencies which we could not reconcile, whilst we adhered to the current opinion entertained of the verb *to be*. Though the distinction stated above and the innovation proposed in the manner of analyzing propositions may appear of small moment to a superficial observer, we are assured that it will not so appear to intelligent and well-informed grammarians. Such will anticipate that very important changes in the mode of conducting grammatical analysis will necessarily follow from this new view of the so-called *substantive verb*. And they will readily trace these changes in other parts of this treatise. We appeal to the judgment of our readers, as we have heretofore appealed to the judgment of others in conversation, without ever failing of obtaining a verdict in favor of our view of the matter, when fully and plainly stated. We put to them the following simple question; their answer will decide whether they hold to the old doctrine or agree with our views: In the proposition, '*The steward is faithful*,' is it simply *faithful* that is asserted of the steward, or is it *being faithful* that is asserted of him? If the latter, as we maintain, and as all to whom we have presented the subject, after deliberation have admitted; then the verb *is* (*grammatically considered*) differs in no respect from other intransitive verbs. It may be modified by the same kind of complements as other neuter verbs, and by no kind of complement different from those which *some* of them admit. The analysis of the propositions in which it is used as the assertive word presents, under this view, no peculiarity."

Present to any company of intelligent persons the proposition "Horses are animals," and ask them whether what is asserted of horses is *animals* or *being animals*, and they will all say that it is *being animals* that is asserted. "John lives in Mobile." What is asserted of John? *Living in Mobile*. "John is in Mobile." What is here asserted of John? *Being in Mobile*. The *being* is asserted in the second proposition as strongly as the *living* is asserted in the first. In grammatical character there is no difference whatever between *lives* and *is*. In "He grows wise" what is asserted? *Growing wise*. In "He looks wise"? *Looking wise*. In "He is wise"? *Being wise*. In "She looks pale"? *Looking pale*. In "She turns pale"? *Turning pale*. In "She is pale"? *Being pale*. What is asserted in "They die happy," "They live happy," "They seem happy," "They are happy"? In "He stands there," "He lies there," "He walks there," "He is there"? It is easy to see that the verb *be* expresses its meaning just as other verbs express their meaning. When Lady Macbeth says to her husband, "Look like the innocent flower, but be the serpent under it," is *be* a mere copula? When Hamlet says to his mother, "Seems, madam! nay, it is; I know not seems," is the emphatic *is* nothing but a copula?

"He stands there;" "He stood there." A change in the form of the verb expresses a change in the time of *standing* there. "He is there;" "He was there." A change in the form of the verb expresses a change in the time of *being* there. If the verb *be* is nothing but a copula, what is it that is past in "He was there"?

Even if it should be admitted that *be* does not express *being*, this verb would form the *grammatical* predicate. "I am in haste." In what sense of the word can *in haste* be regarded as the *grammatical* predicate? So far as the *grammatical*

relation between the subject and the predicate is concerned, *I am* is as complete as *I run*, *I see*, *I jump*, or *I fly*. *I am* contains the subject *I* and the verb *am* agreeing with *I* in number and person. This is complete so far as *grammar* is concerned. *In haste* has not the slightest *grammatical* connection with *I*, whatever may be regarded as the meaning of *am*.

NOTE O.—“IS+BEING BUILT.” (Page 233.)

Dr. Fitzedward Hall, a Sanskrit scholar, who, if we may judge from his style, is very much dissatisfied with classical English generally, defends *is being built* by taking the ground that it is composed of *is+being built*, not of *is being+built*, and he thinks this analysis removes every objection. “If Mr. White,” says he, “had hit upon the right participle, I suspect his chapter on *Is Being Done* would have been much shorter than it is, and very different.”—*Modern English*, p. 339. Now, *being* expresses in the participial form what *is* expresses in the indicative form, and, as *is built* means *is* in the state expressed by *built*, *being built* must mean *being* in the state expressed by *built*. If “the house is built” means that the house is completed, “the house being built” must mean that the house is completed; and this is the sense in which such expressions are used. “That house being finished, the workmen have begun the other.” If *is being finished* means *is+being finished*, it can not mean *not finished*, as Dr. Hall wishes it to mean.

What Dr. Hall’s skill in criticism is may be inferred from the following passage: “What is there in Latin—which helplessly leaves it doubtful whether *amor* is to mean ‘I am loved,’ or ‘I am being loved’—to suggest *is being done*?” If *is being done* were an established form in the language, the form would not be proper in such verbs as *love*. (See Remark 1, p. 102 of this Grammar.) As Dr. Hall’s *imperfect passive* “The house is being built” implies that the house is not yet built, so “She is being loved” would imply that she is not yet loved, but only on the way to that state.









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